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OHIO: ARCHITECTURAL CROSS-ROAD

FRANK J. ROOS, JR.

IT SEEMS appropriate during Ohio's 150th year to examine the early architectural history of the state, first, because it telescopes historic styles in an unusual manner and, second, because it shows vividly what happens when groups of immigrants with varied national and stylistic backgrounds settle together in a new region. This is an account of some of the architectural forms which were erected in the state between 1772 and the 1850's, when Romanticism had finally swamped the Classic Revival. Perhaps no other state has such a wide variety of architectural types as are found in Ohio between these dates. Since this paper is concerned with stylistic influences, we might first examine the region in terms of the backgrounds of its settlers and builders.

The white population of the entire Northwest Territory, which later was to include Ohio, Indiana, Michigan, Illinois, Wisconsin and Minnesota, was only 5000 in 1790. Fifty years later the population of Ohio alone, the first of this group to be well settled, was one and a half million. This sudden increase in population brought immigrants with widely diversified social, political, economic, racial and national histories. And they brought their architecture with them—further to prove the architectural axiom that the migrant tends to construct in his new environment the architectural forms with which he is familiar and that remind him of home. As we shall see, they are not necessarily of the stylistic form current in the parent community.

Most of the migrants to Ohio and the Northwest Territory came by several well-defined routes. First, the New Englander, the Pennsylvanian and many Europeans came by what was later to be called the National Road, ordered by Congress in 1806 (roughly the present U.S. Route 40), from Cumberland, over the mountains to Wheeling. There they either floated down the Ohio on rafts or boats to penetrate inland at many points, or they continued westward from Wheeling through the state on Zane's Trace after

1805, or on the subsequent National Road, which had reached Zanesville in 1826 and Columbus by 1833.

Second, the immigrant could reach the Western Reserve, in the northern part of the state, by this route or by way of New York (roughly the present U.S. Route 20) and along the lakes. Third, others came up over the Ohio from Virginia through Kentucky or West Virginia. Fourth, some came up the Ohio itself by steamboat from the deep South by way of the Mississippi after the first decade of the century.

Even today, as one drives through the state one may identify by the early building types still standing the background of the first settlers of almost any particular region. These different structural and stylistic types tend to be grouped in five regions which were originally political or economic subdivisions (Fig. 1). New Englanders, under the leadership of General Rufus Putnam, a former Brigadier-General and Chief of Engineers for Washington's armies, formed the Ohio Company and acquired in 1788 one and a half million acres in the southeast centering at Marietta.

Virginia reserved for her veterans and other citizens, under a sort of G. I. Bill of Rights, the area between the Scioto and Little Miami Rivers. The Symmes Purchase area tended to attract Germans and settlers from the eastern states. While the Ohio Company area was being settled and a New England architectural heritage built up, the Connecticut Western Reserve at the state's northern end was going through a similar development. The Reserve came into the possession of Connecticut as part of the grant of Charles II in 1662, which embraced all lands contained between the 41st (the southern tip of Connecticut) and 42nd parallels of north latitude, and from Providence plantations on the east to the Pacific Ocean on the west, with the exception of the New York and Pennsylvania colonies. Much altercation over this grant occurred and after the United States became independent Connecticut was guaranteed the exclusive right of soil to an area 120 miles long and over 50 miles wide, comprising over three and a half million acres. Part of it was granted in 1792 as a donation to certain sufferers by fire occasioned by the English during the Revolutionary War, particularly at New

FRANK J. ROOS, JR., author of the architecture essay in *The Ohio Guide*, and numerous other studies of the Ohio scene, believes it fitting that mention should be made in this Ohio Sesquicentennial issue of the encouragement given to the study of Ohio architecture by Clarence Ward of Oberlin College. We concur. This paper was read at the 1953 annual meeting of the Society of Architectural Historians.



FIG. 1. (From Randall and Ryan, *History of Ohio*)

London, Fairfield and Norwalk. It was a logical place for adventurous citizens of Connecticut to settle. That they did is evidenced by the many Connecticut town names found in the Reserve and by its architectural remains, some of which are discussed elsewhere in this issue.

There are other distinct architectural areas in Ohio. For example, the National Road is lined with Pennsylvania-German houses, as are the roads of the lower part of the Seven Ranges. The Congress Lands, covering most of the rest of the state and opened for settlement later than the regions already mentioned, were generally not so architecturally unified, although many of the best examples of the Classic Revival are to be found there.

Early Ohio and its architecture differs in one important respect from the architecture of its source areas. On the east coast the log house was generally not the first form to be built, though in Ohio, as in the rest of the Northwest Territory, it generally was. The architecture of the frontier demanded the utmost in protection without too great a construction effort on the part of the settler. The log cabin answered this requirement and for more than a century it was America's architectural wedge into the unfriendly lands beyond the frontier. Examples of these rugged and thoroughly functional structures may be seen in many parts of Ohio today, sometimes clapboarded and still in use as part of a dwelling. Often they can be identified by the width of the sills of the openings, indicating the greater thickness of the log walls as compared to the later framed wall. Even more often, the log cabin was covered with rough siding and is still in service as a cattle barn or tool house.

The Ohio cabin was built "four-square" from the ground, sometimes with logs hewn on two or four sides, laid horizontally and notched and fitted at the corners. Spaces between logs were chinked with a mixture of clay and bark or even moss. Shingled roofs of split oak or chestnut were constructed without use of nails and long heavy poles often held the rows of shingles or shakes in place. A section of log was removed to provide a window and in some cases a sheet of newspaper soaked in hog lard was pasted up to keep out the wind and rain and the "poison night air." One old settler wrote nostalgically that ". . . it shed a most beautiful and mellow light across the cabin floor when the sun shone on it." Romanticism could flourish even in a log cabin. At one end of the single-room structure was a large fireplace with an outside chimney of sticks and stones protected by a covering of clay. This type of chimney could only at best be called fire-resistant and helped account for the high mortality of log houses. Not all log buildings were rectangular. One at least is hexagonal—Finley Methodist Chapel in Jackson County achieved its plan because volunteer laborers cut the logs too short for the intended four-sided church. One ventures to guess that they had not heard of Orson Squire Fowler and his octagonal house!

Use of the log cabin and the different types of wood chimneys is well illustrated by the reconstructed Moravian village of Schoenbrunn, near New Philadelphia, the first settlement in Ohio, established in 1772 (Fig. 2). Here was built the first church and schoolhouse in what was to become Ohio. After an Indian massacre in 1782, the sixty-house settlement was destroyed by fire and the site temporarily forgotten, to be relocated in 1923 from a surveyor's chart found in the Moravian Archives at Bethlehem, Pa. The exact outlines of some of the buildings and fireplaces were eventually found after extensive excavation.

Throughout much of the state were built protective block houses of the standard square type with a second story overhang as at Mansfield. But the ". . . handsomest pile of buildings on this side of the Allegheny mountains, and the strongest fortification in the territory of the United States," to quote General Rufus Putnam, was made at Marietta by the General and his New England fellow veterans of Washington's army, in 1788. He was probably right on both counts; at any rate the Campus Martius, as they called it, was able to withstand the rigors of a country still dominated by the Indian, and it stood intact through Ohio's Indian War. The structure had little of New England's influence evident except in the interiors, although the 48 veterans who built it were themselves from New England. Instead, it might readily be called a descendant of the medieval fortified town, appearing here in the wilderness centuries after its prototypes on the continent (Fig. 3).

When the Treaty of Greenville was signed in 1795, the forts in the Ohio Company area were no longer needed and the Campus Martius was soon dismantled and its timbers

used for the erection of free-standing houses. In one instance the one-room deep curtain wall of the fort was doubled with the final result, when clapboarded, of a New England late 17th century five-bay house. In floor plan, too, the Putnam House is similar to the Massachusetts house of the latter part of the 17th century. This reproduction of an architectural style already a century old was typical of the settler's attitude; for his prototype he went back to the old homestead that he had known from boyhood—which might have been built long before his time—rather than to a current style. In Ohio in 1795, therefore, this architectural style lagged only about a century behind its prototype. General Putnam's house is now well restored and enclosed in a brick wing of the Campus Martius Museum (Fig. 4).

Marietta continued to grow and prosper after 1795, so that eight years later General Edward Tupper, from near Providence, R.I., was able to build a house that had a distinct Georgian flavor, even if the taste was less than good (Fig. 5). He employed his ship-carpenters on the project. Marietta was at the time a ship-building center, turning out brigs and schooners up to 350 tons, one of which sailed as far as St. Petersburg by way of London. While the Tupper House was hardly the best Georgian, its quoins, the colossal Doric pilasters flanking the central bay, with their fragment of entablature, the Palladian window with the exaggerated voussoirs, and the portico with its balustrade are all present as in a number of houses in or near Providence, R.I. Perhaps the long and jolting journey that the carpenters made to Ohio jarred from their memory the true Georgian proportion. But they had established the Georgian form in Ohio by 1803, only a few years after it lost ground in the East. So Ohio's next architectural style was fast overtaking its prototype with not more than a decade or so of time-lag. There are few examples of true Georgian detail and no complete structure left in the state today.

As we have indicated, New Englanders also settled elsewhere in the state. At Tallmadge, on the southern edge of the Western Reserve, is Col. Lemuel Porter's Congregational Church which reflects better than any other church in the state its New England ancestry (Fig. 6). Col. Porter came from Waterbury, Conn., in 1817, and started the Tallmadge church in 1821. It is related in any one of its details to one or more New England structures, especially to several in southern Massachusetts. The columns of the portico are reeded and the records indicate that they are made from solid walnut logs.

Not exclusively New England in origin is the next style, the truncated hip-roofed courthouse, found commonly during the 18th and 19th centuries in Delaware and New Jersey and other seaboard states. This style spread westward along the National Road and its branches through Ohio, Indiana and Illinois. Ohio's first statehouse was of this type. It was built at Chillicothe on Zane's Trace, a branch of the National Road, in 1800. It was torn down in

1852 to make way for a larger structure. Ohio's third statehouse, in Columbus, was also of this type. The state had at least 32 of these square courthouses by 1845. Now but one of them remains, at Somerset (Fig. 7). And it is standing only by accident, if it could be called an accident; since the neighboring town of New Lexington wrested the county seat from Somerset in 1857, there was no need to replace it with a bigger and better structure as occurred in all the other county seats. This steal of the county seat from Somerset is of particular interest when one reads this inscription over the door: "Let Justice be Done, if the Heavens Should Fall."

We have indicated that Virginia had a reserve for her veterans in the south central part of the state, including Chillicothe and the site of Columbus, but others than revolutionary veterans came into this territory. Through the first half of the century many southerners came to Ohio for political or financial reasons.

We normally think of flanking outbuildings and two-storied porticos with decorative cast iron as being typically southern architectural characteristics. Ohio has them, too, brought by the southerners themselves. There are numerous dependent outbuildings, including smokehouses, still standing in the Virginia Military Reserve and elsewhere in the southern part of the state. Many of them have, however, been attached to the main building by one means or another. They are particularly common in the Chillicothe and Circleville area.

The two-storied galleries so usual in the South are present in numerous structures in Ohio. Quite often they adorn the façades of taverns, but more often they are on houses, some pretentious, some not. A typical galleried house may be seen in Harmar, opposite Marietta, wherein the Classic Revival façade forms a screen for the galleried south side (Fig. 8).

We have mentioned the prevalence of Pennsylvania German houses, generally of stone, along the National Road and its branch roads, such as Zane's Trace. At Zoar, for example, we have the remnants of an entire community of Germans who settled the town in 1817. The barns, the tiled roofs and the houses gave the entire town a continental atmosphere.

The individual German, too, pressed westward, settled along this great central artery and built near it great stone-ended barns such as are common in Pennsylvania, sometimes complete with decorative "hex" signs. And he, of course, built stone houses. A good and early building of the latter type is the Headley Inn, five miles west of Zanesville, placed there to serve travellers on the National Pike (Fig. 9). The section at the left was built in 1802 and the two-story addition at the right in 1833. The Pennsylvania German habit of stencilled or free-painted decoration is here present on the risers of a stairway in the newer part of the building. Sometimes the enthusiasm of the stencil



FIG. 2. Moravian village reconstruction, Schoenbrunn. (Author)



FIG. 4. Rufus Putnam House, Marietta, 1795. (Campus Martius Museum collection)



FIG. 3. Campus Martius, Marietta, 1788. (From a woodcut in the *American Pioneer*, 1842)



FIG. 5. Tupper-Ward House, Marietta, 1803. Since destroyed. (R. Buell Collection)



FIG. 6. Congregational Church, Tallmadge, 1821. (Author)

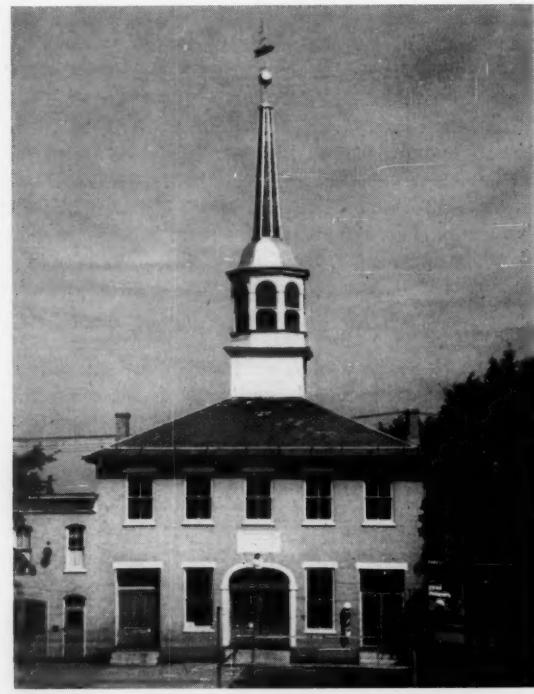


FIG. 7. Courthouse, Somerset, 1829. (Author)



FIG. 8. Galleried house, Marietta (Harmar), c. 1840. (I. T. Frary)



FIG. 9. Headley Inn, near Zanesville, 1802; right wing, 1833. (Author)



FIG. 11. Taft House, Cincinnati, 1820. (Author)



FIG. 12. Avery-Downer House, Granville, 1838. (Author)

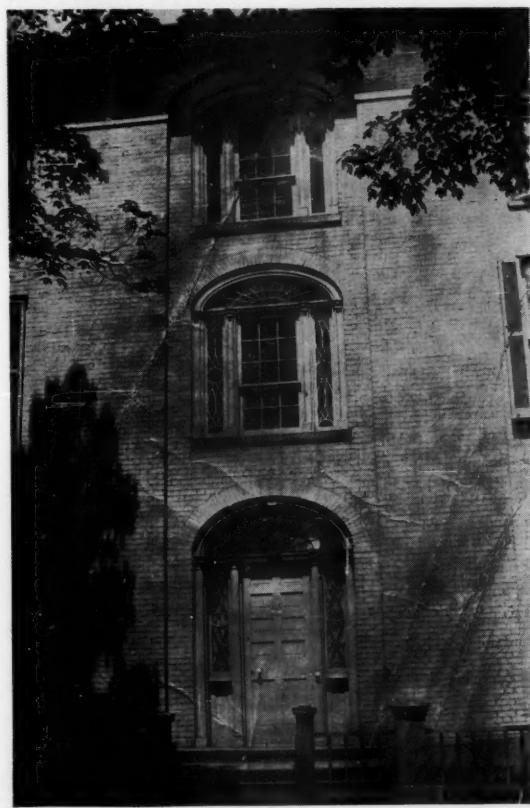


FIG. 10. Hildreth House, Marietta, 1824. (From an old photograph, R. Buell Collection)



FIG. 13. Example of "Poor Man's Doric," near Wellington, c. 1840. (Author)

wielder would lead him to attack the floor as well as the risers or the wall. There are still quite a number of houses with this typical Pennsylvania decoration in the state but seldom far from the National Road.

Besides the building with evident national or regional ancestry such as we have seen, the state has all, or almost all, of the successive Early Republican styles found back east. By 1810-1820, Ohioans were up to date with no time-lag behind the East. Improved communications and the builders' handbooks had much to do with their being up on current style trends and changes. Sometimes sophisticated structures were erected without benefit of architect, as in the case of the house of Dr. Samuel Hildreth of Massachusetts, built in 1824 in Marietta (Fig. 10). Although probably designed by Dr. Hildreth himself, the subtle diminution of the radii of the fan lights from the first to the third floors suggests a knowledge of the refinements of design in the Early Republican period as practiced on the coast. The diminution in height of each story is typical of the New England treatment of the three-story house at the time of McIntire. An epidemic which occurred in Marietta in 1822 and 1823 may have had something to do with Dr. Hildreth's ability to build a house in 1824.

But if the Hildreth house is gone, or is beyond repair, the Taft House is not. Built in Cincinnati in 1820, it was the home of the Sintons, the Longworths and the Tafts, and is in a perfect state of preservation (Fig. 11). This writer is inclined to feel that it is one of the best restored houses in the Adam-McIntire manner in the country. Few other houses of the period can boast of Duncan Phyfe furniture and drapery made from cloth woven in the period in which the house was built. Local legend likes to credit it to Benjamin Latrobe and while it is a tempting attribution I have been able to find no firm ground for assigning it to him.

The Classic Revival, in both its Greek and Roman variations, is present throughout the state. Some of the structures are in good hands, some are not. Asher Benjamin's plates were obviously the source of the stylistic detail of many of these buildings with a consequent archaeological accuracy that could not have been otherwise achieved by the carpenter-builder. Not all of the houses and public buildings followed Benjamin closely, any more than he strictly copied Stuart and Revett. But his simplification of the order and other details of the prototypes of Greece and Rome made his plates ideally useful to the semi-trained or completely untutored builder in the Middle West. Some of the structures in Ohio, although evidently based on one of Benjamin's handbooks, do not always follow him in detail. Some Doric shafts are fifteen diameters high and some stone columns have no fluting or entasis. If the local carpenter or stone cutter did not have the skill to carve flutes with entasis accurately, he tended to leave the shaft smooth, but was sure to carve the capital as accurately as possible.

Asher Benjamin was not the only handbook author to influence Ohio's Classic Revival. Most of the other handbooks published before 1860 seemed to have been used there in some degree. Minard LaFever ties with Benjamin in popularity as a source designer in Ohio. One could cite many structures that obviously came from the handbooks, since one can stand in or before them and point to Plate 10 as the source of this door or Plate 15 as the source of that mantel. Typical of the many LaFever inspired houses is the Avery-Downer House in Granville, which town is virtually a living museum of the style (Fig. 12).

Built in 1838, it is in good, although strenuous hands. When compared to a Minard LaFever plate of 1833, it will be seen that Benjamin Morgan, the probable builder, did not copy the plate exactly but, like other builders depending on the handbooks, took dimensional and location liberties with the plate, though not stylistic liberties. This shows particularly in the placing of the doors and in the angle of the raking cornices of the pediment. LaFever may have had something to do with this house since he was consulted about the nearby Episcopal Church on which Morgan worked. He also worked on the Doric State Capitol which had almost as many architects or consultants as did St. Peter's in Rome.

Benjamin and LaFever both realized that plates with as much carved detail as that used for the Avery-Downer House were not within the financial range of everyone. So each of them offered designs that a carpenter, using only boards, could follow—a kind of *Poor Man's Doric* or *Carpenter's Board Classic* (Fig. 13). If there is any distinctly American architectural type in this period, it seems that the board form is such a type. Since Fiske Kimball first published some Michigan examples thirty years ago, we have come to realize that by sheer weight of numbers of buildings it could be called the most important single form in the Classic Revival period.

Ohio has numerous other architectural forms than those noted here. For example, the octagonal house, scattered from the Hudson to Minnesota, is there present. Notable examples are at Painesville and Yellow Springs, showing the wide spread influence of Orson Squire Fowler and his *Home for All*.

In conclusion, the reader who would look for the early types mentioned in this paper should be reminded that the widened, high-speed highways of today do not always follow the winding early roads which these homes and taverns face. They may be passed by easily, even when one has *The Ohio Guide* in hand and is looking for them from the present main highway. In any event, one cannot help but be impressed, when seeing these early structures, by the truth of the often made statement that Ohio was the place where the Puritan and the Cavalier met.

UNIVERSITY OF ILLINOIS

HUDSON: EARLY 19TH CENTURY DOMESTIC ARCHITECTURE

PATRICIA SMITH INGRAM

A NUMBER of house designs in Hudson, Ohio, and vicinity can be studied as representative of developments in domestic architecture in the Western Reserve in the first half of the 19th century.

Unusually rich in buildings of the 1820's, '30's, and '40's, when the town was at the height of its vigor, Hudson is one of the most important places in northern Ohio to study the first flowerings of mid-western architecture. Founded in 1800 by settlers from Goshen, Connecticut, Hudson was a thriving commercial and college town prior to its decline in the latter half of the century, a decline which kept its old buildings from the destructive path of progress. Today Hudson is a busy academy town and residential suburb of Akron and Cleveland and most of the old homes have been renovated or restored. There are many examples of the Early Republican style as well as of the Greek and Gothic Revivals, in brick, stone, and wood. Still standing and now used by Western Reserve Academy are five of the seven major buildings of Western Reserve College. The college was founded in Hudson in 1826 and then moved to Cleveland in 1882, where it became Western Reserve University. These buildings constitute one of the major educational monuments of the Midwest. The dozens of pre-1850 structures in Hudson provide an opportunity to study a typical and well preserved cross-section of northern Ohio architecture.

The prevailing good taste of Hudson architecture is due to Lemuel Porter (1775-1829) and his son Simeon (1807-1871). Lemuel, a native of Connecticut, did the joiner work on the Tallmadge Congregational Church and upon the first two buildings of Western Reserve College, now destroyed. Simeon completed the college work after his father's death and built houses in Hudson and churches in Hudson and Brecksville. He moved to Cleveland about 1846; there he formed a partnership with Charles Heard of Painesville. I think it probable that Lemuel Porter's achievements included building one of the earliest of Ohio

side-wing houses, the Baldwin-Buss house of 1825, and popularizing the T-shaped house.¹ Lemuel worked in the master-craftsman tradition of the Early Republican period as is attested by the delicate, competent details of the Tallmadge church and of the Baldwin-Buss house. Simeon worked within the loose framework of the Greek and Gothic Revivals and relied upon the builders' guides for his details, but he had a greater ability for creating a good over-all design. The boldness and vigor of the Athenaeum (1841-43) the grace of the chapel as originally built (1835-36)—reminiscent of Bulfinch's work in the 1820's, and even the charm of the board-and-batten Christ Church (1845-1929) speak for his skill. The work of these two capable men, which spanned half a century and most of the revivals, might well be investigated to illuminate further the story of Ohio architecture.

If we can assume a basic house unit, familiar in 18th century New England, to be the rectangular block one-and-a-half or two stories high with gable or hip roof and with the longitudinal or ridge-pole axis parallel to the street (Fig. 1, A), let us see the manner in which the Ohio builders amplified that unit and changed its proportions and orientations to produce a variety of popular house types.

The 1845 Jonathon Herrick house,² north of Hudson on Route 91, is an example of the basic unit handsomely executed in cut stone with end chimneys, central stair, and gable roof. A miniature temple front serves as the main entrance in the center of the three-bay façade. Two engaged columns are set *in antis*, and the lintel itself has a low gable shape and antefixes. The parlor mantel might be considered to be a distant country cousin of the mantel design on Plate 87 of Minard Lafever's *The Modern Builder's Guide* (1833).

A variation of the one-and-a-half-story unit involved undercutting the lower front wall to provide a porch the length of the house and substituting columns or piers for that wall. An example is the Ellsworth house at the northeast corner of Route 631 and Pine Hill Road.

The proportions of the rectangle and the roof pitch could be altered so that the depth was greater than the length. The axis remained parallel to the street. Although this type

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is found in New York state, it is rare in Ohio. Both Hudson examples, the National Bank of Hudson and the Hammel house at 41 East Main Street, are brick trimmed in stone; both have a façade embellishment of one-story stone pilasters and architrave with the cornice at the eave line; both were probably built for business concerns rather than for residences. This application of pilasters and entablature or architrave only to the first story also appears at 199 and at 200 North Main Street and may have been common for stores.

The size of the rectangular block could be increased and the exterior appearance changed by the addition of a lean-to at the side or rear (Fig. 1, A-B). The rear lean-to with roof line extended from the main roof is not so common as the distinct one-story lean-to. An example of the former is the very plain house at Richfield,³ west of Hudson on Route 303. Examples of the latter are the Gothic midget at 47 Church Street which has hood mouldings over its six front and side windows and a steeply pitched roof, and the Thompson house on Valley View Road. This two-story house has an unusually broad entrance motif; the door and wide sidelights are framed by Doric pilasters and heavy entablature. Occasionally the rear lean-to is balanced by a matching front porch (Fig. 1, C-A-B) as on the Smith antique shop in Darrowville, south of Hudson on Route 91, and on the house at 32 South Main. In the latter case the three-bay rectangular unit is also augmented by a central gable over the doorway. Gothic details include hood mouldings, pointed windows in the gables, finials, carved vergeboards and Tudor porch arches.

More interesting designs were achieved when the builders used smaller rectangular elements rather than the lean-to. Infrequently these were lined up one at each side (Fig. 2, B-A-B) so that all the longitudinal axes were in a continuous line parallel to the road. There is such a house near Streetsboro on Route 43. The Carpenter house, North Olmsted,⁴ and the March house, Chagrin Falls,⁵ have a single small rectangle to one side. Each has an inset porch in this side wing which helps to tie together the two parts of the house and from which doors give access both to the living area and to the service area. The inset entrance porch, which shelters the doorways and provides an excuse for a few more Greek columns, was particularly favored by Ohio builders as was the projecting porch which also affords entrance protection as well as cool shade in the summertime. Both were used with all of the house types.

Much more often a wing occurred at the rear, at right angles to the main structure (Fig. 2, A-C). Sometimes this wing formed a true ell with the main house but generally there was at least a slight set-back. This well-ventilated wing was an integral part of the design and housed the kitchen and pantry and often back stairs and bedroom. Sometimes a carriage barn was also enclosed in the rear wing. Minard LaFever, on Plate 63 of *The Young Builder's*

General Instructor (1829), presents just such a plan for a house 28 by 34 feet with a wing 22 by 25 feet (Fig. 6). This plate is of considerable importance not only because the elevation typifies those familiar Ohio farm dwellings one-and-a-half stories high with entablature windows, but also because the plan acknowledges the entity and function of the farm kitchen. These T-shaped houses were common in upstate New York where LaFever had received his early training. Thus the T-shaped plan reached Ohio in two ways: via the houses themselves seen by the westward-bound settlers and via the LaFever publication.

The Bentley house on Aurora Road is one of many northern Ohio farm houses which are fairly close to the LaFever design. This one-and-a-half-story house five bays wide is T-shaped in plan and has a two-column entrance porch. There is a central chimney, no entablature windows and slim corner pilasters. These corner pilasters sometimes were merely flat boards with a suggestion of an entablature block; sometimes they were ornamented with a bit of Asher Benjamin-inspired detail. They served the double purpose of adding a classic touch and of sealing the corner joints.

Also one-and-a-half stories high and five bays wide, but with a gambrel roof, is the Hosford house, 120 Hudson Street.⁶ Here there are end chimneys, a mantel rather large for the small parlor, a central stair, a kitchen wing at the rear and a rear porch attached to the house in lean-to fashion. The façade has a light dentil cornice and an entrance with sidelights and curved fanlight which is very like those of the President's house.

Northeast of Hudson in Aurora the Hopwood house,⁷ 26 by 20 feet, is even smaller than LaFever's farm cottage. The stone rear wing forms an ell with the brick front but the difference in material preserves the character of each section. Over the central doorway and sidelights is an elliptical stone arch. The cornice dentils slant at a 45-degree angle, as they do on the Treat house, near Aurora.

The Hudson-Lee house, 356 North Main Street, and the Kemter house, 109 Aurora Street, were once very much alike: heavy 12-inch timber construction, two stories, five bays, central entrance and stair hall and kitchen wing. The Kemter house has lost its rear wing and the Hudson-Lee house has been greatly altered inside. The doorcaps of the practically identical doorways curve outward between the ressaults and on the sides.⁸

Another pair of similar two-story, five-bay, T-shaped houses with identical doorways are the Singletary house at Streetsboro,⁹ east of Hudson on Route 303, and the Treat house near Aurora.¹⁰ These unusual entrances have carved, arched fanlights, which could have been derived from Plate 30, Fig. 1, of Asher Benjamin's *The American Builder's Companion* (1806). From impost blocks above the four fluted fanlights spring two arches decorated with convex rosettes and triglyphs. Between these arches are convex flutings and above the door is a starburst.

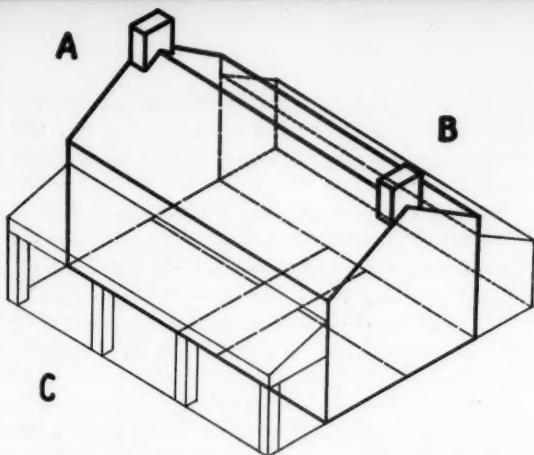


FIG. 1. Rectangular unit with rear lean-to and front porch. (Author)

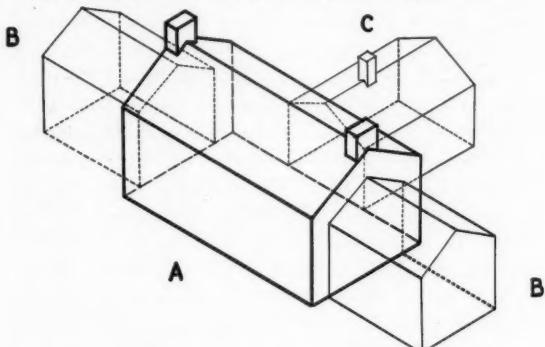


FIG. 2. Rectangular unit with side and rear wings. (Author)

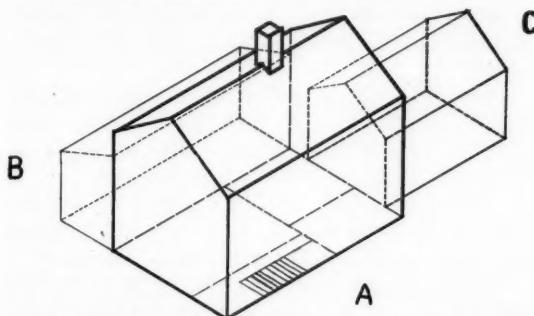


FIG. 3. End-gable unit with side lean-to and rear wing. (Author)

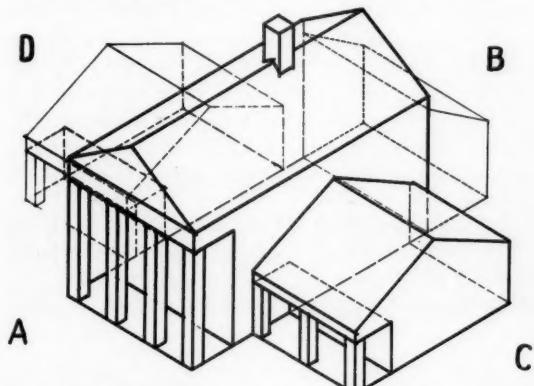


FIG. 4. End-gable unit with side wings and rear lean-to. (Author)

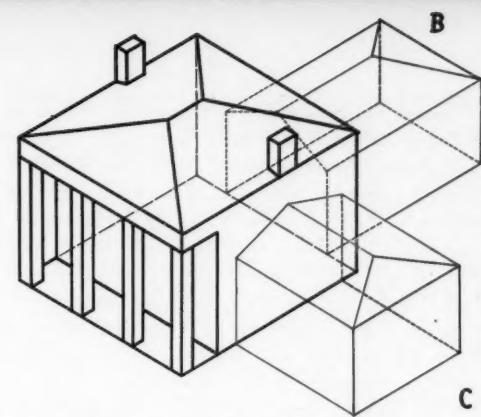


FIG. 5. Cube with side and rear wings. (Author)

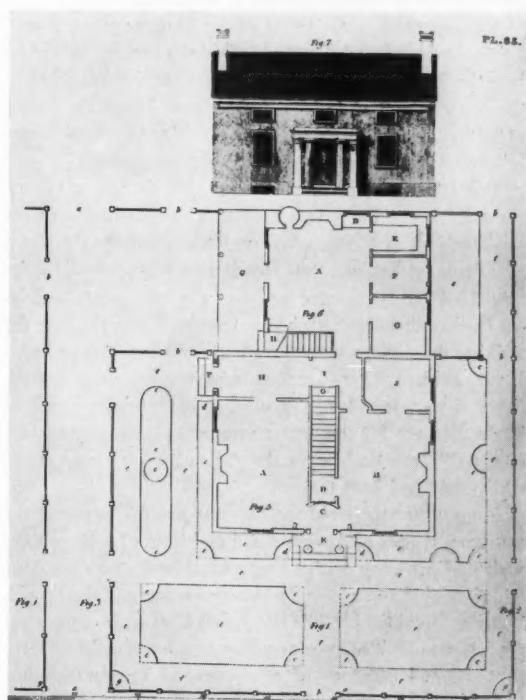


FIG. 6. M. Lafever, *The Young Builder's General Instructor* (1829), Plate 63.



FIG. 7. Brewster house, Hudson. (Author)

Among the various façade treatments of these wooden T-shaped houses are the inset front porch of a house in Twinsburg, where two square Doric piers are set in *antis* beneath a broad entablature, and the four-column prostyle portico of the Root house in Aurora.¹¹ The central doorway of the Root house with its fluted pilasters, sidelights and elliptical fanlight, opens upon an eleven-foot-wide stair hall. Both kitchen and dining room are in the rear ell.

South of the Herrick house, at the northwest corner of Route 91 and Old Mill Road, is the Herrick-Eggleston house, a three-bay, brick, stone-trimmed house with a wooden kitchen wing. The original interior, now much changed, had the kitchen opening out into the service wing from the center rear of the brick rectangle.

A comparable plan is that of the Thomas Hurst house, 31156 Detroit Road, Dover.¹² Here the central hall gives into the dining room rather than running the full depth of the house. Behind is the kitchen, separated from the dining room by the wide fireplace wall. This five-bay brick house is trimmed in stone but has a wooden entrance.

The President's house¹³ (1829-30) is not a typical T-shaped house for it was built as a double residence for the President of Western Reserve College and the Professor of Theology. The western façade is distinguished by the Flemish bond brickwork and flat window arches and by the twin recessed and arched entrances. From the rear the striking three-dimensional character of the T-shaped house is very evident. There are fireplaces in every room and the living room mantel is of a type found in surprising numbers in the Reserve for the settler-carpenters were able to execute well these designs in the Adam-Bulfinch manner in which they had been trained.

Among the stone T-shaped houses are the house at the southeast corner of Aurora Road and Route 14, three bays wide and two deep, with a heavy entablature over the door and sidelights and a long, low kitchen wing, and the French house at Northfield.¹⁴ The latter, five bays wide, with a hip roof, is also built of regular ashlar and has a rather poorly proportioned entrance of semi-engaged Tuscan columns and shallow entablature. There is a central stair hall as is generally the case with the two-story, T-shaped house.

At the end of the 18th century the rectangle was often revolved 90 degrees so that the end gable was to the street and the pitch of that gable was lowered (Fig. 3, A). Then new avenues of design were opened up. The floor plan changed first of all, for the Georgian central stair hall was no longer feasible. The stair and hall were moved to one side and the dining room was moved behind the parlor. Furthermore, the stage was really set for the Greek Revival for the ready-made pediment awaited the addition of pilasters or portico. Often, however, only the entablature at the eave line was used and the doorway, in the middle or to one side with its own columns or pilasters and entablature, carried the façade design. Sometimes there were only

cornices or entablature returns and the second-story windows could break up through the entablature line. This greater vertical emphasis prepared the way for the Gothic Revival.

The rather plain Bentley house near Chagrin Falls on North Miles Road¹⁵ is an example of the two-story, end-gable, wooden house with tetrastyle portico, although it is unusual in having a basement story of irregular ashlar.

The lean-to was used with the end-gable house, either at the rear (Fig. 4, A-B), as at 238 North Main Street, or at the side (Fig. 3, A-B), as at 129 Aurora Street. There the lean-to beside a two-bay facade contains the entrance.¹⁶

Rectangular units could be placed on the house in this new end-gable position, at the rear, for instance, so that all the longitudinal axes were in a line at right angles to the street (Fig. 3, A-C). These houses are not altogether possessing, although the temple concept is allowed to speak for itself without obtrusive non-Greek additions. They combine, however, the advantages of the kitchen wing of the T-shaped plan with those of the more up-to-date side-hall plan. Quite often this wing is distinct only in lower height, there being no set-back from the main house. Hudson examples include the Nutting house, 79 Hudson Street, now made over into apartments, the Weidman house, 34 Baldwin Street, and the Laudenslager house, 30 Division Street.

The four-bay façade of the Nutting house (c. 1831) has a carved gable fan and a recessed door and sidelights under a starburst.¹⁷ The elliptical arch of this entrance is decorated with raised doughnut and pretzel-stick versions of the triglyph and rosette patterns. The carpenter certainly reduced these ornaments to their easily executed geometric essence.

The three-bay façades of the Weidman and Laudenslager houses are somewhat similar. Both have the entrance at the right, set between Doric pilasters with entablature, although the Laudenslager door is recessed. The cornice of this house is taken from Plate 16, Fig. B, of Asher Benjamin's *The American Builder's Companion*. The Weidman house is all Greek and has a full entablature at the eave line.

The wing also appeared on the side (Fig. 4, A-C), often with a front and rear porch. It is this side-wing design which is commonly and I believe erroneously called L-shaped and thought to be the standard and typical Greek revival house in northern Ohio. Actually the side-wing plan shared popularity with the T-shaped plan, the end-gable, rear wing plan, and the cross plan. There are examples of the wing forming a true ell with the main house but there are also examples of the wing set far back and extending beyond the rear of the main house, and of the wing in the middle.

Representative of the latter is the Baldwin-Buss house (1825).¹⁸ The fine Ionic façade, now partly hidden by an enclosed porch, is noted for its full-length first-floor windows, fluted Ionic pilasters, modillion entablature, carved

gable fan and delicately proportioned doorway. This doorway¹⁹ has slender colonnettes, entablature blocks with rosettes, corner fans, and a curved doorcap, which are very similar to those of the front door of the Mappa house in Trenton, New Jersey (1809–12).²⁰

In plan and in exterior appearance from East Main Street, the Baldwin-Babcock house of the 1830's, now the Hudson Library and Historical Society, is a side-wing house. The builder, acknowledging the corner location, placed a doorway in the middle of the Aurora Street side, giving the house a T-shaped effect from there. The Main Street entrance is closely derived from Plate 28 of Benjamin's *The Architect, or Practical House Carpenter*.

Behind the splendid prostyle Ionic portico of the Beebe house, 21 Aurora Street (c. 1850), are villa door and window mouldings. The back porch of the small one-story wing at the right extends beyond the rear of the end-gable unit. A rear wing was added in the 1890's and the whole has been remodeled since its acquisition by Christ Church.

Side-wing houses with a large two-story wing include the 1828 Kilbourne-Thompson-Flood house on West Barlow Road,²¹ and the Hopkins house at Bath,²² southwest of Hudson on Route 91. The former, now remodeled, is of brick and has an elliptical doorway. The latter has a particularly handsome entrance. The central door and narrow sidelights are framed by fluted Ionic pilasters with Scamozzi capitals and dentil entablature. This full entablature is carried around the eave line of the entire house.

There is an entrance on the left of the end-gable façade of the one-and-a-half-story Clark house, south of Hudson on Route 91, and also in the recessed porch of the side wing. In the small side-wing house the entrance in the end-gable façade was frequently eliminated in favor of a single entrance in the wing, with or without a recessed or projecting porch. The end-gable unit was then reduced to two windows in width. There are a good many stark, upright descendants of this type of house in the second half of the century.

Wings also occurred on both sides, forming a cross (Fig. 4, D–A–C), a design which appeared in pretentious form in Lafever's *The Modern Builder's Guide*, frontispiece and Plate 75. The Israel Town House²³ (1836–37), altered beyond all recognition, had a Doric trestyle portico and the side wings had front porches with Doric columns.

The Morley house (c. 1835), 73 Hudson Street,²⁴ states the cross idea simply and on a small scale. The only attempt at decoration is the paneling which ties together the windows. The entrance is in the left wing, the stairs run across the two-story block, and the living room is in the front, the kitchen in the rear.

Several variations of the cross plan resulted, both in Greek and in Gothic guise, from changes in proportions of the side wings. The wings of Read house, a Gothic miniature built of brick in 1849–50, form an equilateral cross with the central section and are almost equal to it in height.

The façade has a three-sided projecting bay window and a single large window in the gable. Carved verge-boards and finials ornament the eaves.

On the other hand, the side wings receive the briefest of notice on the Gothic houses at 37 Baldwin Street and 92 Streetsboro Street, where they serve primarily to indicate entrance areas and to provide projecting parlor bays.

The C. R. Howard house in Aurora²⁵ is essentially a cross, although here Gothic revival asymmetry asserted itself for the left wing is about ten feet higher than the right one. This delightful Gothic design, built in 1853 of cut stone and cobblestone, displays cast iron columns, elegantly carved scroll work on the porches and verge-boards, and gable finials.

These modifications of the rectangular house unit are applicable to and contemporary with the square house, of one-and-a-half or two full stories. By the end of the 18th century in New England, Early Republican proportions had demanded higher ceilings and floor plans tended to become square; the resulting buildings were more or less cubes with hip roofs. Façade pilasters, projecting porticos (Fig. 5, A), and cupolas were popular ornamentations of the cube. The porch, now and then enclosed, the rear lean-to, and the rear (Fig. 5, A–B) and side wings (Fig. 5, A–C) were used with the cubical unit. The proportions of the hip roofed cube, however, were more suitable for the Early Republican and Italian villa styles than for the Greek Revival, which generally preferred the temple appearance of the end-gable house.

Farwell house, 30 Aurora Street, is dated 1807 but the addition of Ionic pilasters, brackets and porches probably was done in the '50's, perhaps in imitation of Beebe house across the street. The central stair hall is gone, a loss to apartment remodeling, but the stucco ceiling of the parlor²⁶ and the parlor mantel²⁷ remain. A grand wedding was given in this house in 1828 and I suspect that this mantel was installed in preparation for that occasion. Further support for an 1828 date for this mantel is the fact that it is almost identical, save for the presence here of the central sunburst and for the more exuberant curves of the mantel shelf, to the living room mantel in the 1829–30 President's house.²⁸

The Carroll Cutler house, 169 College Street, built between 1835 and 1840, was originally a square house and boasts a narrow spiral stair immediately inside the entrance and to the left of the central hall.

There are a number of square, two-story houses with rear wings in a T-shaped plan. Plain wooden examples with central chimneys include the house at 12 Baldwin Street and the abandoned house on First Street. The Clark-Pond house, south of Hudson on Route 91, which has been converted into apartments, has full-length fluted pilasters behind the added-on porch and a balustrade rather than a cupola at the roof peak.

The brick Seymour house, built by Professor Nathan Seymour about 1841, can be classed as a T-shaped house since it formerly had a wooden summer kitchen and carriage wing at the rear. The Greek details of this house indicate that the classics professor had studied well the Greek architecture of the builders' guides. The front entrance²⁹ seems to have been adapted from Plate 15 of Lafever's *The Young Builder's General Instructor*, with the antae, fanlight, and continuous row of guttae eliminated and the sidelights placed between the door and the engaged columns. The parlor mantel³⁰ is trimmed with Lafever rosettes. As in the President's house, there are full-length window architraves and paneling beneath the windows. The dining room is to the left, the parlor to the right of the central hall, but the narrow, straight stairs are tucked behind the dining room at right-angles to the hall. This well-preserved interior has the tone of comparative unsophistication which characterized Lafever's first publication.

Two stone houses with kitchen wings are particularly worthy of mention: the Bronson house in Peninsula,³¹ west of Hudson on Route 303, and the Simon Perkins house, at the northeast corner of Copley and South Portage Path, Akron. The Bronson house, three bays wide with the entrance at the right, is of irregular masonry with dressed stone lintels, sills, and quoins. The relatively plain wooden entablature of this house is well proportioned to the heavy-

ness of the stone and of the design. The plan, like that of many of the side-wing and T-shaped houses, is particularly well worked out for convenience and livability.

The Perkins house has quoins, a balustrade at the roof peak, and a Tuscan tetrastyle portico. The portico entablature continues around the house, broken on the sides and rear by small attic windows. The one-and-a-half-story stone kitchen wing is gabled and has a wooden porch on each side. A curved stair makes the wide central hall especially impressive. This house is owned by the Summit County Historical Society.

The Brewster house, 9 Aurora Street, a side-wing design, enjoys a Gothic façade of sandstone, with hood mouldings, pointed and Tudor arches, and a two-story entrance motif with minarets and small onion domes (Fig. 7). The wooden front porch with Tudor arches which completed the design, has been taken down.

Such is the story of domestic architecture in and around Hudson. The categories which I have suggested could be useful in any examination of northern Ohio architecture. Most of them are to be found in the second half of the century as well. A. J. Downing, for example, in *The Architecture of Country Houses* (1850) included T-shaped, end-gable, side-wing, and cross designs. There are no great monuments of the century in Hudson but there is ample reflection of the major mid-western architectural trends.

1. It is likely that he was also responsible for the introduction of curved doorcaps and mantel shelves, which usually bulge outward in the center and on the sides. This idiom, which he undoubtedly saw on his way to Ohio, is found in New Jersey and in upstate New York. Extant Hudson examples, which may date in the late '20's, the period of Lemuel Porter's activity there, are the mantels of the President's house and of Farwell house, and the doorways of the Hudson-Lee, Kemter, and the Baldwin-Buss houses.

2. Historic American Buildings Survey measured drawings and photograph.

3. I. T. Frary, *Early Homes of Ohio*, pl. 89, p. 146.

4. Historic American Buildings Survey measured drawings and photographs.

5. *Ibid.*

6. Frary, *op. cit.*, pl. 50, p. 77; *House Beautiful*, July 1922, p. 37.

7. Historic American Buildings Survey measured drawings and photograph.

8. Hudson-Lee doorway: Frary, *op. cit.*, pl. 51, p. 78. No date is available for the Kemter house and the Hudson-Lee house is dated 1806, but these doorways could not have appeared in Ohio earlier than their New York State prototypes. Thus either the door of the Hudson-Lee house is an addition of the '20's or the house itself is later than 1806.

9. H. Major, *The Domestic Architecture of the Early American Republic: The Greek Revival*, pl. 71; Rexford Newcomb, *Architecture of the Old Northwest Territory*, pl. XXVII.

10. Historic American Buildings Survey measured drawings and photographs; Major, *op. cit.*, p. 68.

11. Historic American Buildings Survey measured drawings and photographs.

12. *Ibid.*

13. *Ibid.*

14. *Ibid.*

15. *Ibid.*; Frary, *op. cit.*, pl. 49, p. 76.

16. The side lean-to stepped down from the main roof but of identical pitch, and often set back from the façade, appeared more frequently in the Firelands than in the eastern part of the Reserve.

17. *The American Antiques Journal*, June 1948, p. 4; Frary, *op. cit.*, pl. 53, p. 80; Historic American Buildings Survey measured drawing and photograph; Major, *op. cit.*, pl. 80.

18. Frary, *op. cit.*, pl. 56, p. 83; T. Hamlin, *Greek Revival Architecture in America*, pl. LXXIX; Historic American Buildings Survey measured drawings and photograph; *House Beautiful*, July 1922, p. 36; Major, *op. cit.*, pl. 72; Newcomb, *op. cit.*, pl. XXIV.

19. Major, *op. cit.*, pl. 80.

20. William Rotch Ware, *The Georgian Period*, V., pl. 17.

21. Cleveland Plain Dealer, Pictorial Magazine, September 21, 1952, cover.

22. Frary, *op. cit.*, pl. 28, p. 48; Historic American Buildings Survey measured drawing and photograph.

23. Photograph in Hudson Historical Society.

24. *The American Antiques Journal*, June 1948, p. 4; Frary, *op. cit.*, pl. 155, p. 82; *House Beautiful*, July 1922, p. 36.

25. Historic American Buildings Survey measured drawings and photographs.

26. Frary, *op. cit.*, p. 118.

27. *Ibid.*, pl. 172, p. 270.

28. I think it likely that Lemuel Porter did this mantel and that Simeon Porter did the President's house mantel after his father's death.

29. Frary, *op. cit.*, pl. 52, p. 79; *House Beautiful*, July 1922, p. 36; Major, *op. cit.*, pl. 67.

30. Frary, *op. cit.*, pl. 168, p. 266.

31. Historic American Buildings Survey measured drawings and photographs.

THE OHIO STATE CAPITOL COMPETITION

ABBOTT LOWELL CUMMINGS

ON JANUARY 26, 1838, the legislature of Ohio voted to replace the old brick statehouse of 1816 with a larger, more impressive and more convenient structure.¹

The "New Statehouse" Act, which touched off riotous jubilation when it was passed, provided that there should be appointed three commissioners under whose direction a new statehouse was to be erected on the public square in Columbus. As the first step in this undertaking the commissioners were authorized to give notice in the newspapers of Ohio, New York, Philadelphia, and Washington, offering a premium of not more than \$500 for the first, \$300 for the second, and \$200 for the third best design submitted.

A few weeks later, on March 16, William A. Adams of Muskingum County, Joseph Ridgway, Jr., of Franklin County, and William B. van Hook of Butler County were appointed commissioners under this Act. The newly appointed board gave notice of the competition in the newspapers and in response to inquiry supplied the contestants with a printed circular letter dated at Columbus, April 10, 1838. This letter gave detailed specifications of the sort of building desired, including the area in square feet of all the principal rooms, materials to be used, and a description of the site. The contestants were allowed some slight variation in these specifications if by so doing they might better "accommodate the various parts of the building," and in conclusion the commissioners suggested the use of the Grecian Doric order though "not with a view of governing exclusively in the choice."²

In the weeks immediately following, some fifty or sixty designs were submitted from all over the Union. Unfortunately, however, with the exception of those three to whom the premiums were awarded there were no records preserved in Columbus of the contestants' names, while their plans all seem to have been returned or destroyed. Indeed, the three premium designs themselves appear to have perished and are known today only through very meticulous copies made by the prominent New York architect, Alexander J. Davis.³

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Davis, as a matter of fact, had acquired a copy of the circular letter of April 10, 1838, and designed not one but several plans for the capitol, a good number of which have happily survived. Many of these, particularly those dated in 1839, refer to his part in a later synthesis of the three premium designs. Of the rest we cannot be certain which was submitted to the commissioners in Columbus, but Davis himself, writing later in life, lamented that his design was "not adopted," and described it as "his greatest work."⁴

On October 15, 1838, the commissioners met in Columbus to select the prize winning designs. The first premium was awarded to Henry Walter, architect, of Cincinnati (Fig. 1), the second to Martin E. Thompson, architect, of New York City, and an associate of Ithiel Town and Alexander J. Davis (Fig. 2), and the third to Thomas Cole, landscape painter, of Catskill, New York (Fig. 3). The commissioners reported their decision to the legislature in December, suggesting that any one of the three plans would provide Ohio with an admirable capitol. The legislature gave its approval of these premium designs in March 1839, but left with the commissioners, seemingly, the final choice of plan together with permission to make "such modifications as may seem desirable. . . ."⁵

The matter of selection may have proved a little too puzzling to the commissioners for a short time later they decided that it would be wise to look over in person whatever building was going on in the East, and get the opinions and suggestions of competent architects and builders there. With this in mind, Mr. Ridgway and Mr. Adams in May of 1839 visited the cities of Philadelphia, New York and Boston. "The most eminent architects, and men of taste, which our country affords, were consulted," they wrote. "and a plan finally adopted which it was believed would meet with the approval of the Legislature."⁶ This plan was actually "a modification of the plans to which the premiums were awarded," and can, in fact, be traced quite substantially to the firm of Alexander J. Davis and Ithiel Town. The collaboration of this New York firm does not appear from any records of the commissioners but rather from Davis' diaries and drawings which cover these years. On May 8, 1839, for example, the month in which the com-

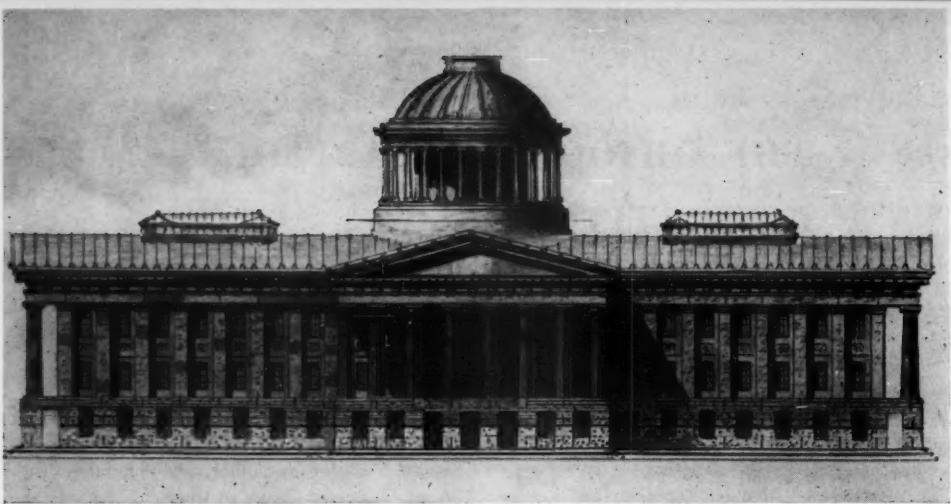


FIG. 1. First Premium Design for the Ohio State Capitol by Henry Walter of Cincinnati, 1838.
(The Metropolitan Museum of Art)

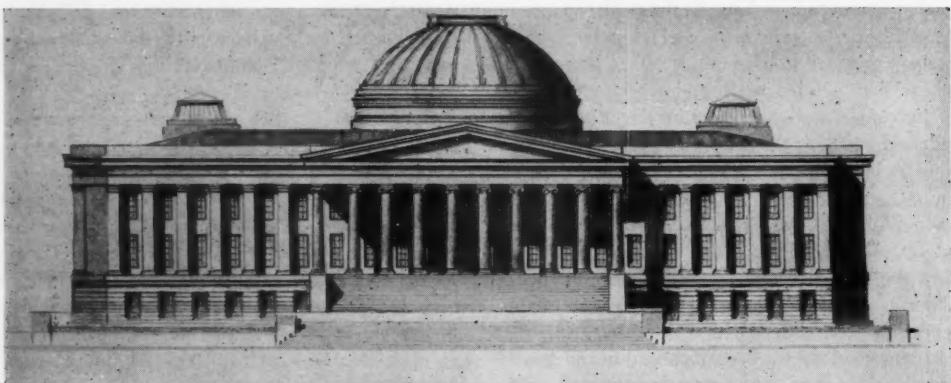


FIG. 2. Second Premium Design for the Ohio State Capitol by Martin E. Thompson
of New York, 1838. (The Metropolitan Museum of Art)

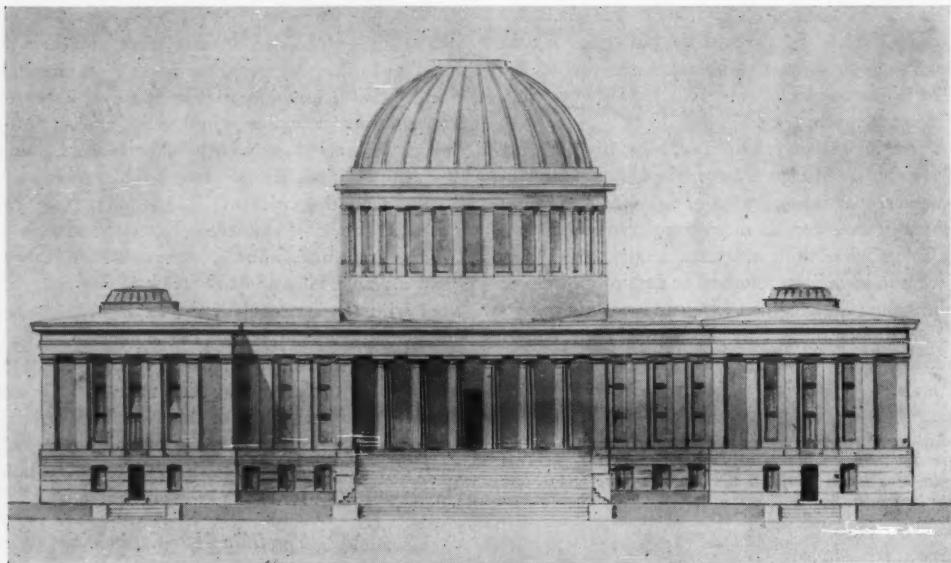


FIG. 3. Third Premium Design for the Ohio State Capitol by Thomas Cole of Catskill, N. Y., 1838.
(The Metropolitan Museum of Art)

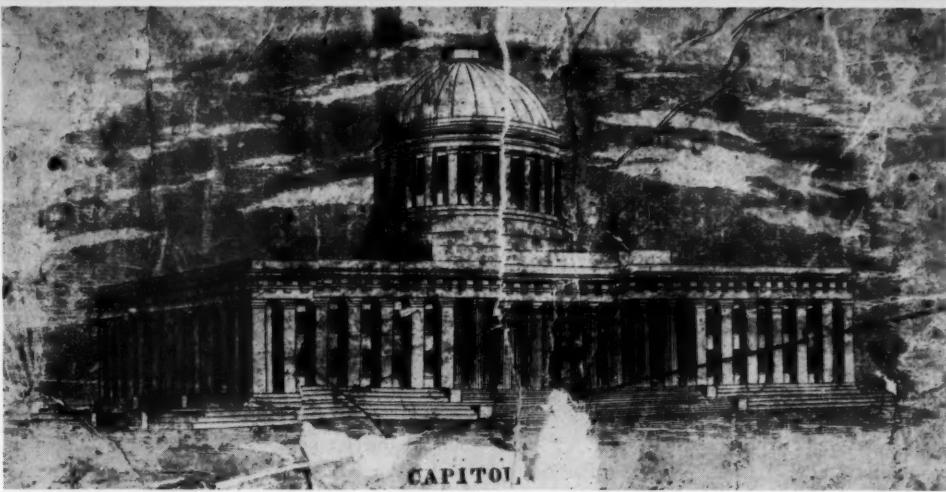


FIG. 4. Composite Design for the Ohio State Capitol evolved by the Commissioners, 1839.
(Ohio State Archaeological and Historical Society)

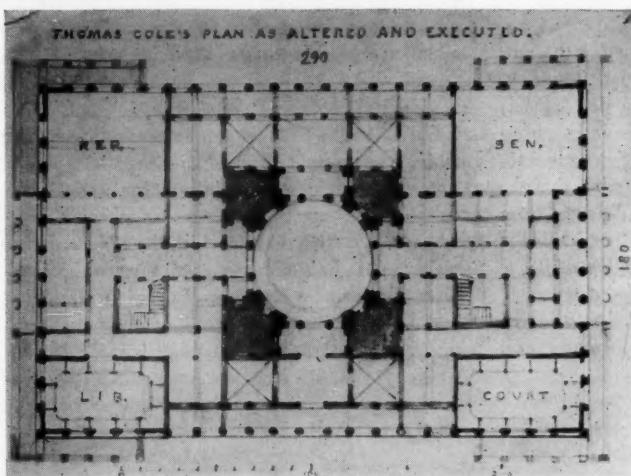


FIG. 5. Composite Plan for Ohio State Capitol, 1839. (The Metropolitan Museum of Art)



FIG. 6. The Ohio State Capitol soon after completion, south and west elevations.
(Ohio State Archaeological and Historical Society)

missioners made their eastern tour, he entered upon his books the following cash memorandum:

Capitol of Ohio. Designs for and revising, [\\$] 140
with written comments on the set of designs offered for premium, including the premium design by
1. Walter of Cincinnati
2. Martin E. Thompson
3. Thomas Cole
Commissioners: W. A. Adams
J. Ridgway, jr.

1 Plan of first and second floors. 12 . . . to inch. atlas paper.

1 Plan combining Walter with Cole

1 Plan three sides, after Cole, with a projecting Portico

1 Parallel Perspective View. Propylea like. blue atlas.

1 Diagonal Perspective View. sepia. atlas.

1 Section, highly finished as a picture. N. & South⁷

Thus we discover that the earliest design for the new statehouse was not one of the premium winners per se but a composite design evolved largely by Alexander J. Davis and Ithiel Town of New York (Fig. 4). This design, however, was also destined to be set aside. On September 15, 1839, Mr. Adams wrote to Davis from Columbus that the commissioners "had finally adopted a plan different from that furnished by Mr Town and yourself when I had the pleasure of seeing you in New York. The great expence of constructing the building after your design, determined the Commissioners to prefer a different plan. That adopted is Mr Coles design, modified by projecting a portico on one of the sides instead of the recess."⁸

Again the earliest working drawings have not survived, but we have an engraved view from an old map showing the elevation of the proposed building as Mr. Adams de-

scribed it in his letter. The relationship between Cole's design and the commissioners' final adaptation of it is exceptionally clear, and reveals in particular the way in which a "portico" fills the recess designed by Cole, thus creating a flush façade. There is also a crude and unfortunately much less adequate representation of the final floor plan which Davis made and captioned: "Thomas Cole's plan as altered and executed" (Fig. 5). Davis included with the drawing of Cole's plan a plan of his own which in comparison reveals that the commissioners seem to have retained some of the Town-Davis ideas in their final working out of the statehouse floor plan.

While these details of the final project were being completed, the commissioners went ahead with the preliminary arrangements for construction. They contracted for the limestone, made arrangements for the employment of convict labor, and appointed Henry Walter, winner of the first Ohio statehouse premium, architect. Building got under way and then was abruptly stopped when an abortive attempt to relocate the seat of government led to the repeal on March 10, 1840, of the Statehouse Act of two years before.

So ended the first chapter in the building of the latest Ohio state capitol. The significant facts are first that Thomas Cole's third premium design was the most influential single factor in the evolution of the final plan; secondly, that this scheme which the commissioners settled upon late in the summer of 1839 formed the basic pattern for the subsequent revisions of the plans, those of the new board of commissioners in 1844, and those at the hands of the later architects William Russell West (1849), Nathan B. Kelly (1854), and Isaiah Rogers (1859), and thus fundamentally determined the design of the building as finally completed (Fig. 6).

THE METROPOLITAN MUSEUM OF ART

1. *Laws of Ohio*, XXXVI (1838), 14.

2. *Alexander J. Davis Papers*, The Metropolitan Museum of Art, New York.

3. It has been possible to piece together fragmentary bits of information about some of the other contestants in the Ohio State Capitol competition. There is a letter in the Davis Collection at the Metropolitan Museum of Art addressed to Davis by Henry A. Sikes, an architect of Suffield, Connecticut, dated May 27, 1839, giving instructions for the disposition of his rejected competition drawings.

Davis reveals the names of another set of contestants in a copy of their design which he made and labelled "Plan for the Capitol of Ohio, By John Johnson & Taunton B. Earl, N. Y." This drawing is in the Metropolitan Museum of Art.

The Columbus *Journal and Register* for August 14, 1838, supplies the name of still another New York architect who participated in the competition, E. J. Webb.

4. *Alexander J. Davis Papers*, The New-York Historical Society, New York.

5. *Ohio House Journal*, XXXVII (1838), 680.

6. "Second Annual Report of the State House Commissioners . . .," Doc. 41, *Ohio Executive Documents*, IV, Part I (1840), 3.

7. *Alexander J. Davis Papers*, The Metropolitan Museum of Art, New York.

8. *Alexander J. Davis Papers*, The New York Public Library.

CITY PLANNING UNDER INDUSTRIALIZATION: THE CASE OF CLEVELAND

EDMUND H. CHAPMAN

DURING THE first half of the nineteenth century the mid-western town of Cleveland, Ohio, developed from a pioneer outpost of a dozen people to a thriving mercantile center of some 30,000 population. Most of this expansion took place after 1827 when the Ohio-Erie canal reached the lake and greatly stimulated the lagging commerce and immigration of the region. This phenomenal growth of Cleveland was hence largely concentrated within the second quarter of the century and its very rapidity made orderly development difficult. It is clear from the record, however, that disorder within the city at this time must also be traced to improvisation as a substitute for long-range planning—inevitable in a region and an age unfamiliar with the concept of planning; to subservience to economic pressure-groups, particularly the real-estate interests; and to the hold which conservatism and tradition had upon the thinking of the community leaders. These factors played a large part in shaping the community before 1850 and hence the next period was to inherit an already ill-formed design and a city inadequately prepared for the deluge of industrialization which was shortly to be visited upon it.

In the third quarter of the century, following hard upon the canal era, Cleveland entered a second period of rapid expansion and pervading change. The new impetus was provided by the railroads and heavy industry and under these stimuli the city changed its character almost completely for the second time. Faster transportation and the needs of industry fostered a new and larger wave of immigration. Accordingly, the city limits were repeatedly extended and as the older center became congested, new streets were laid out on the periphery. With this lateral expansion, better transportation became imperative and required extensive street improvement and systems of public conveyance. Water supply and lighting had to keep pace and new services had to be supplied, in particular refuse disposal and sewerage. The need for public grounds became more conspicuous with increased population and

extended boundaries. Grave new issues attendant upon industrialization had to be faced. Of these the problems of air and water pollution were most acute.

There was a multiplicity of problems to accompany a period of tremendous pressures and great physical change and many of these problems were new. Unfortunately, both the physical forms and the procedures inherited from the previous era were detrimental to their solution. The street pattern was established and large areas of town already were built up and the character of each section of town became more deeply imprinted as the decades passed. The mercantile concentration along the river became more crowded as the railroads and industry moved into this area. The retail district became both more dense and more extensive, and gaps along the residential streets were closed on a pattern of regularly spaced houses.

The new era was introduced soon after mid-century with the advent of railroad transportation. Transport by water was equally important. The heavy freighters which multiplied on the lakes deposited their loads of hematite ores from the Superior region at Cleveland. With the coal brought by the railroads from the south, here were the ingredients necessary to stimulate and maintain the iron industry of Cleveland.

The city therefore attracted in the late 1850's the growing industries which depended upon abundant supplies of raw materials and the improvement in processing techniques. The city began at once to change its character from that of a predominantly mercantile town to the industrial city it has now become.

The mutual stimulation of transportation and industry within the city affected the character of the town at once and in many ways. It began immediately to assume even more than hitherto the character of a "boom" town. The population figures alone are indicative: the city census of 1852 counted 25,670 citizens, that of 1870, 92,829. Such an increase demanded lateral extension of the city and multiplication of streets in the outlying areas. In 1867 two large segments on the south were incorporated within the city and in 1872, East Cleveland became a part of the city

EDMUND H. CHAPMAN here presents a sequel to his paper City Planning under Mercantile Expansion: the Case of Cleveland, Ohio, which appeared in the JOURNAL in December 1951.

proper. The street guide of 1868 reveals a number of new streets at the center of town and a vast development to the south and east which over-leaped the boundaries of 1854 (Fig. 1).

While the town limits and the street pattern were thus being extended, the new forces of the period wrought many changes within the city itself. In effecting these changes, the railroads played a decisive role. In a sense they were the central factor in the formation of industrial Cleveland and unfortunately they were potentially a destructive force. Notwithstanding the benefits which they introduced, the carving of railroad rights-of-way involved numerous cuts and fills which disrupted the natural terrain and intersected the traffic arteries of the city. The required terminals, yards and repair facilities and the steam engines themselves produced cinders and smoke which blanketed the areas adjacent to the tracks.

The necessary control of railroad location and activities by the city was never exercised under the conditions which brought the railroads to Cleveland. In the 1850's, railroad

development was in a chaotic state. There were dozens of competing, independent companies each with its own facilities. Enthusiasm for the new systems was widespread and they received generous support. With an eye to the expected benefits, the state and local governments gave the companies every encouragement. The state legislature granted liberal charters and voted public money to their aid. The city of Cleveland itself pledged its credit to a number of companies and permitted them all possible freedom in the location of rights-of-way and terminal and repair facilities.

In specific cases, the results of these policies were destructive. The line of the Cleveland and Erie, for example, was laid out on the level terrain along the shore of the lake and by thus pre-empting the shore line made impossible the development of the entire lake front within the city for recreation and residential use. Moreover, both this line and the Cleveland and Pittsburgh established yards and service buildings just east of the old Clinton Park development which had been established in 1835 as a protected residential community. By 1850, this was one of the better districts

FIG. 1. Map of Cleveland in 1868. (From the *Cleveland Leader Annual City Directory for 1868-69*)

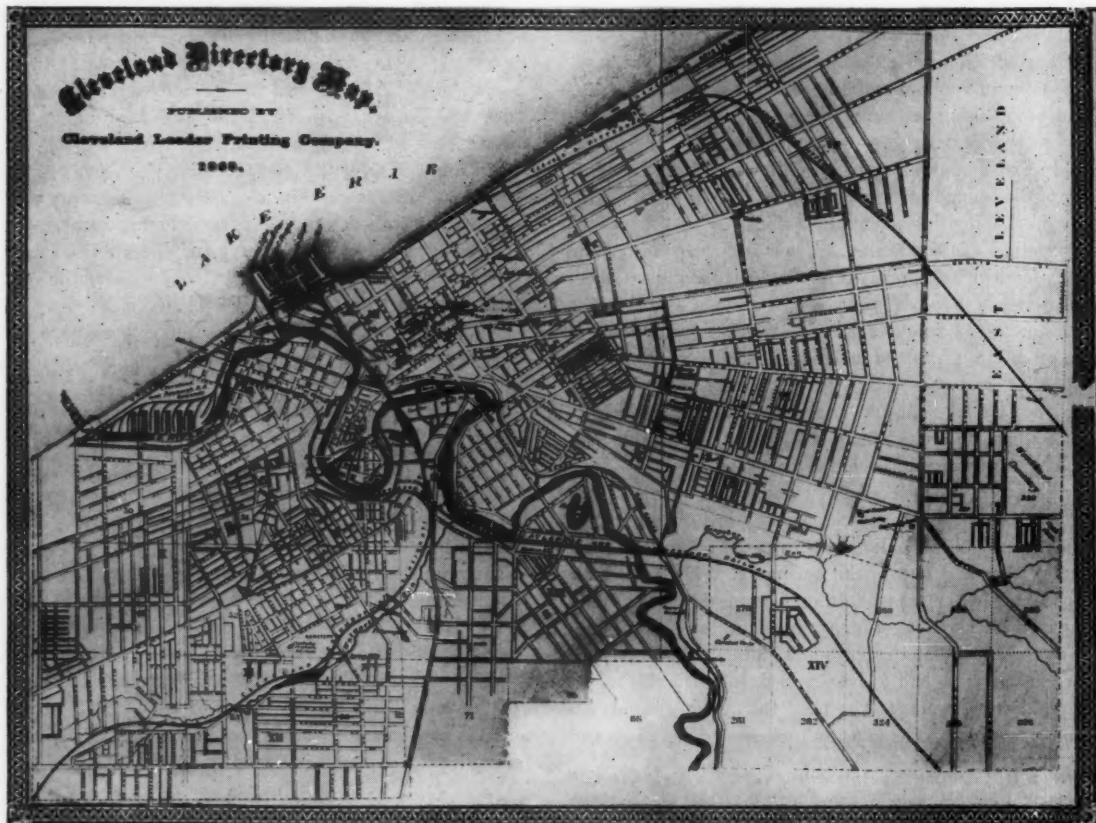


FIG. 2. Cleveland Retail District, c. 1880. View of the original residential area as transformed by commerce and industry. (Cleveland Public Library)



of town for homes. It had a fine site near the lake and was well removed from the crowded center of town. The location of these railroad facilities next door destroyed these values and as a result the subsequent history of this district was one of deterioration and decline.

The railroads themselves were the cause of much deterioration but their destructive force did not, unfortunately, stop there. The industries which they stimulated and encouraged naturally chose their sites near the right-of-way.

Although swaths of deterioration were thus spread through the town, largely by the railroads, the flats along the Cuyahoga River remained the center of industrial and wholesale development. Here, the main terminal facilities of both water and land transportation converged, encouraging further concentrations of depots and warehouses on the one hand and the development of industrial plants on the other. Congestion mounted and the confusion already established before industrialization was greatly aggravated. To the already extant stock piles and warehouses of the mercantile firms were now added the material dumps, slag heaps and debris of the new factories. Within a short distance from the civic center of town an industrial slum was formed. This disorder spread upstream to the south as the river was deepened and widened to admit larger ships and as several railroads poured materials into the flats. Terminal facilities and shops for the railroads were located here as well. The narrower valleys of the side streams, Kingsbury Run to the east and Walworth Run on the west, were likewise invaded, thus driving wedges of industry into the town on each side of the river. The entire area of the flats was ultimately taken over and the character of this part of town persists to the present day.

In addition to producing disintegration on the flats, this industrial concentration along the edges of the river had a further indirect result. The mercantile firms continued to grow in proportion to the increase in population and the

improvement in facilities for trade. With the competition of industry, they no longer found room to expand in the flats and were in many cases forced out of the river valley into the town itself. The retail district off Superior Street, which was still in the process of wiping out the original residential district of town along Water and Bank Streets, was once more transformed. Since it was the location most convenient to docks and terminals, the warehouses and depots of the wholesale trade filtered into this area. Thus the transformation of the first residential community in town was finally completed. This area may be seen and its overbuilt character noted in the background of a view of the northwest quadrant of the city taken from the roof of the Forest City House about 1880 (Fig. 2).

The growing population of Cleveland produced a proportionate increase in retail trade. Many new stores were needed and the shops and offices displaced by wholesale firms in the northwest sector required other accommodations. As a result, the migration of retail business to the east and south was further stimulated. The process, which had commenced before mid-century, of transforming the Public Square from a village green to a commercial center went on. The gaps between the business blocks were steadily filled until by 1865 only the north side of the Square retained the appearance of its original function. Here, the new courthouse and also the rebuilt Presbyterian Church, together with a row of older residences, served to remind the city that its Square was once a residential and civic center. But the other three sides were now almost entirely devoted to commercial buildings. By mid-century, Superior Street west of the Square was already completely lined by business and office buildings and further development was therefore limited to replacement of older structures. The new buildings were in almost all cases a story higher than their predecessors, marking an adaptation to the increased activity and higher rental values accompanying expansion.

This same character became the dominant one along Ontario Street south of the Square, as well, and it was only a matter of time before this implacable advance of the retail firms would encroach upon the residential streets to the east of the Square. The first invasion of these communities of homes came in the mid-1860's with the erection of Case Hall, an auditorium and office building on a site one block east of Public Square on Superior Street. Across the street a number of new business buildings went up before 1870 between the old Hoffman Block and the Second Presbyterian Church. On Euclid Avenue, where the fine homes were somewhat more thoroughly entrenched behind the wealth and influence of their owners, the earliest business building was erected near the Square in 1876, but it was quickly followed by many others. In fact, by 1878, this part of Euclid near the Square was flanked on both sides by stores. The process was relentless and continuous. By the 1880's, the famous row of grand houses on Euclid Avenue was confined to the stretch between Clinton (East 14th) and Case Avenue (East 40th). At either end these spacious homes were pressed in upon by the growing shopping centers, one emanating from the Square and the second from Willson Avenue where the railroad had been accompanied by business as well as by manufacturing.

The introduction of the railroads and heavy industry on the one hand and the expansion of the retail districts on the other adversely affected the livability of the town. Virtually all the residential parts of town were ultimately affected by these forces but those located nearest the flats and the railroad lines suffered most seriously. There, the by-products of noise and dirt resulted in a steady decline which eventually produced substandard dwellings, over-crowded conditions and uncleanliness. In its developed form, this may be seen on a west side street which slopes down to the flats (Fig. 3). The unpaved street is flanked by a monotonous row of poor wooden houses closely spaced on lots so small as to preclude yards. The factory and train smoke further depreciated the already low scale of values under such conditions. This particular row was built in the 1880's and was known as "Dutch Hill." It is typical of many quarters of town where industrial employees lived in the neighborhood of their work.

The disintegration of better protected streets was slower. Of these, Euclid Avenue continued to be the finest. The open spaces between the earlier homes were gradually filled in by an orderly procession of stately houses placed deep in the lots on the slight elevation north of the avenue. From this vantage point, their front yards sloped gently to Euclid Avenue and on the north a clear view to the lake itself was provided by their advantageous position on the ridge. This monumental site was fully exploited by formal spacing and well planned landscaping. The wealthy residents of the street lavished great care and considerable funds upon their wide lawns and formal gardens. As leaders of the commu-

nity, they were able also to exert the necessary pressure to ensure properly graded and drained streets, adequate sidewalks and shade trees. At one point, they were even able to divert the street railway from their avenue. By such measures, the quality of this street was maintained for most of the second half of the century (Fig. 4).

Even so, the tenure of Euclid Avenue as a handsome residential street was limited. In the face of the forces unleashed by industrialization, its fine character was most difficult to maintain. Cut by the railroad at Willson Avenue and grasped in a vise of retail sections, it became as well an increasingly important traffic artery. By the end of the century its best days were over and today it is almost exclusively a commercial street. Its chief rivals as fashionable residential streets were Prospect and Woodland, Superior east of the Square, and St. Clair. By the end of the 1860's, each of these bore a street railway and each in its turn succumbed to the inroads of commerce and industry.

In retrospect, it may be seen that the chief product of the first decades of industrialization in Cleveland was an accumulating confusion. With no tradition of long-range planning as a guide and ill-served by the motive of economic expediency, the design of the town was year by year more completely dissolved in formlessness. Space was not properly allocated to the several functions of the town and both the definition of areas and the integration of operations gradually broke down. By a cumulative process a chaotic result was ultimately produced.

The civic problems attendant upon this development quite naturally mounted proportionately. Extension of the town and the increase in traffic made better surfacing of the streets imperative. By 1871, experiments were conducted with coal tar on stone foundations and in the next years macadamized pavement was first used. These expensive pavements were extended slowly. Until the 1880's, only the streets in the center of town were provided with such durable surfaces, while the residential areas had to be content with gravelled roads.

The two public utilities started in the canal period, water supply and gas, were called upon to keep pace with the expansion of the city. With the facilities already in operation to supply gas light to the centrally located streets and buildings, a comparatively small investment was needed to extend this service. Pipes were laid and lights provided in the canal basin and on Pittsburgh, Kinsman and Erie streets to the south and east by 1855. The west side of the river was supplied in 1857 and in the next year the main streets in the eastern outskirts were lighted.

The water supply proved to be a more difficult problem. The small storage tanks in existence were quickly overtaxed by the expansion of the 1850's. As early as 1851, preliminary plans were under discussion for a capacious reservoir and pumping station to supply water from the lake. The first water was made available from this source in 1865.



FIG. 3. "Dutch Hill", Cleveland, c. 1880. (Cleveland Public Library)

Within a decade the works were again inadequate and, more serious, the pollution of the river by sewage and industrial wastes was rendering the supply unpalatable and dangerous to health. A new intake system was finally placed at a safer distance from shore and to the west of the river mouth by 1876.

The lateral growth of the city created a need for larger scale public transportation. As the distances in town grew, private carriages and public hacks were no longer able to handle the traffic. The first efforts at a solution were the omnibuses, a species of multi-seat vehicle drawn by horses. By 1859, however, agitation commenced in the newspapers for street railways. After much public debate and discussion of regulations, ordinances were drawn and permission to build such lines was finally granted in the late months of 1859. The first line to operate was the East Cleveland Railway Company in 1860. Its vehicles drawn by horses on metal tracks traversed the downtown district from the Railroad Depot to Woodland Cemetery. Others were quickly laid thereafter on Kinsman, Prospect, and St. Clair streets. They were further extended in the 1860's until an efficient network of lines made almost all parts of the town accessible.

During the canal period, no public grounds beyond the original Square had been provided despite the exhortations of the public and of the press. The succeeding era did little better. After industrialization the need for open space

and greenery became still more acute. The areas once available near the center of town had long since been appropriated to other purposes and were privately owned and largely built over. In the absence of other suitable sites, an effort was made in desperation to improve the Public Square for this purpose. But even at its most highly cultivated best, the Public Square was quite insufficient to serve the growing city and public demand for additional park area was again aroused in 1865. As usual, progress was slow and it was not until two years later that the council passed a resolution favoring the new park. Lakeview Park was located on the steep bank of the lake above the railroad tracks between Seneca and Erie streets, and to judge from the description in William Payne's *Cleveland Illustrated*, it was quite adequate despite the presence of the railroad. This narrow strip of embankment was the only park on the east side of the river, aside from the Public Square, until acquisition of Wade Park in 1892, situated four miles from the city center.

With the advent of the railroads and especially of heavy industry, there arose the most serious problem yet to face the municipality. The issues of water supply and lighting, street care and parks paled beside the difficulties of smoke and water pollution. The policy adopted to solve these problems was no policy at all, but abdication. The conflict of

FIG. 4. Euclid Avenue, Cleveland, c. 1870, near the intersection of Clinton Street. (Western Reserve Historical Society)



interests which brought this result is clearly indicated in the editorial comment and the news items in the daily papers of the period. The desire to place no restraints upon prosperity and the realization that industry was making a major contribution to economic progress were in direct conflict with the equally forceful argument that water and air pollution were destructive and a danger to health. In the absence of established procedures for the control of private enterprise in the public interest, the ultimate solution was a foregone conclusion. Industry went uncurbed, but not before some efforts had been made to control the menace of smoke and pollution. An editorial in the *Cleveland Leader* on December 20, 1855 is indicative:

It is yearly becoming a thing more necessary to the comforts of our citizens, that the smoke rolling in such volume out of the chimneys of our large manufactories should be entirely consumed. We have now in and about our city scores of chimney stacks, that pour out clouds of smoke and soot, producing a great amount of discomfort.

There have been many inventions for effecting this purpose but none of them have ever been entirely acceptable. The invention of Charles Wye Williams, of the Dublin and Liverpool Steam and Navigation Co., has met with the approval of all who have used it, and has been adopted to some extent in this country, but generally in England.

It should be insisted that to every new factory worked by steam (and there is no reason to believe many will be built before long) the furnace should have one of these smoke consumers attached. . . . The cost for putting one into the old establishments would also be very little, and for the sake of comfort and cleanliness it should be done.

This sound appraisal of the situation could not, however, withstand the pressure of the opposite opinions. Even those few laws which were passed in an effort to control the worst abuses proved abortive in the face of determined opposition. Just as in the earlier period the commercial prosperity of the town was encouraged at the cost of a mercantile slum on the flats and an ill-formed retail area, so now in 1860 the attitude was that no obstructions must be placed in the way of the expansion of industry. This point of view was expressed in the papers of the day. The *Leader* of February 7, 1860 states:

An ordinance has been drawn up by city council allowing no coal oil manufacturing within the city limits. This action should be spiked at once. If coal oil can't be refined in the city no other factory should be allowed to produce in the city.

And again on July 18 of that year another typical editorial appeared:

The Cuyahoga county grand jury has indicted a railroad iron mill company as a nuisance on account of smoky chimneys.

The idea of striking a blow at industry and prosperity of the infant iron manufactories of C. by indicting the most extensive and important of them all as a nuisance is an act that should and will be reprobed by the whole community.

No abatement of the smoke nuisance is recorded. On the contrary, a certain pride seems to have been felt in its volume as a reflection of the energy and ambition of the community. Nonetheless, in 1883 the legislature passed a law empowering the city to regulate the nuisance but its powers were limited and the effect of the law negligible.

Simultaneously, the city was faced with the equally serious pollution of its waters. Since the first primitive surface drains were installed in the gutters along Cleveland streets it had been the practice to allow these to empty directly into the streams or the lake. When the sewers gradually replaced these culverts the policy continued.

The uncontrolled dumping of industrial wastes and unconsumed by-products further contaminated the waters. It has been seen that as early as the 1860's the impurity of the lake off the mouth of the river was such that a whole new installation for water supply became necessary. As in the case of smoke control the policy on water pollution was one of evasion. This attitude again had the support of the newspapers. The *Leader* published a very revealing editorial on March 5, 1861:

A petition is now before the City Council praying for the repeal of an ordinance, which was passed four years ago, making it unlawful to pour any slops, filth, etc., into the Cuyahoga River within the city limits, and which in effect, shuts off manufactories and refineries from being established upon the river banks. This petition should be granted. To refuse to do it, is to pursue the same policy toward manufactures that has diverted trade and business to other more favorable points, and has greatly retarded the legitimate growth of our city. Our prosperity hereafter will be measured by our manufactures. . . . We need have no fear of Malaria, allowing manufactories to be located upon the river, for its current's strong enough to prevent such an evil. Pittsburgh is not a pleasant city, but under its dense smoke, and its begrimed atmosphere, it has a substratum of manufactures that will enable it to bid fair defiance to all ordinary panics and dull seasons. . . . Cleveland, on the other hand, indicts her rolling mills because they smoke, and prohibits coal refineries because they smell badly, and gets laughed at by all her sister cities.

The point of view stated in this editorial well summarizes the attitudes of the period and is the final clue needed to explain the disintegration which engulfed the city during these industrial decades. Given the undoubted facts that the third quarter of the century inherited an unwieldy city design and an already ill-formed physical structure of buildings, and that the spasm of industrialization introduced powerful forces of mechanization too rapidly for absorption, nonetheless the ill effects of these conditions might have in good part been mitigated had proper foresight been exercised. But as long as the judgment of the leaders was blinded by a preoccupation with prosperity and as long as the few spasmodic efforts at control were effectively thwarted, the chaos and disintegration were virtually inevitable.

WESTERN RESERVE UNIVERSITY

AMERICAN NOTES

CHARLES E. PETERSON, *Editor*

Old Custom House, 420 Chestnut Street, Philadelphia 6

ADENA RESTORED

BY JAMES H. RODABAUGH

The Ohio State Archaeological and Historical Society for the past several years has been in the process of restoring Adena, the home of Thomas Worthington near Chillicothe, Ohio. Worthington, who moved to Ohio from Virginia in 1798, was the most active leader in the movement for Ohio's statehood and became one of the first two U. S. Senators from Ohio and sixth governor of the state. In 1805, while a member of the Senate committee for improving the national capitol, Worthington met the famous architect, Benjamin H. Latrobe, and employed him to draw plans for a house. The house—"Adena"—was built in 1806-07.

Built of reddish-tan freestone found near the estate, the house consists of a large two-story central building flanked by two smaller story-and-a-half wings directly attached to the central unit, an arrangement which forms an open court on the front or north side of the house. In architectural design and in the layout of its grounds and gardens, Adena is in the tradition of late 18th-century Virginia.

The house was in relatively good condition when restoration work began. Here and there room partitions had been moved to allow the installation of bathrooms, some windows had been added, two new doorways cut, the kitchen considerably remodeled, and new porches built. With relatively little difficulty the partitions were returned to their original positions, other changes were eliminated and structural details restored as they existed originally. In some instances original items, which had been removed—such as a revolving cupboard and a window—were found in storage on the property. The old kitchen fireplace was found intact beneath the plaster.

Restoration work was supervised by a committee composed of the Society's head of the division of history and science, a research associate in history, the curator of archaeology, the landscape architect, and the supervisor of construction.

A search throughout the country from Washington, D. C., to Oregon produced a large quantity of documentary materials on the construction and furnishing of the house and the life of its occupants. Among these were an insurance report of 1821, which described the house in great detail, carpenters' estimates and bills, bills for glass, hardware, and other furnishings, plans, drawings and pictures, letters, diaries, wills and other records. After these had been examined in an effort to form a conception of Adena in the period of restoration (1807-27), the physical examination of the architectural detail was made and the restora-

tion work was begun. The final examination was a paint study which revealed the original paints on the interior and exterior of the house. On the outside of the house archaeological digging revealed wall drips, box drains, footers for porch columns, terraces, gutters, paths, walks, curbs and part of the footings of the washhouse. Approximately half of the original locks were still on the doors. Tracings or rubbings of the other doors revealed the exact patterns of their original locks, and appropriate antique locks were supplied.

Other parts of the immediate restoration include the washhouse, the smokehouse, and the first terrace of a three-terrace garden. Archaeological investigation revealed the pattern of this terrace in which, among many other plantings, there are forty varieties of roses known before 1830.

The house is being carefully furnished with antique furniture, draperies, china, silver and other items of the period from about 1760 to 1810, with an emphasis on Sheraton and Hepplewhite furniture.

Adena will be opened to the public on May 31.

THE OHIO STATE ARCHAEOLOGICAL
AND HISTORICAL SOCIETY

TALLMADGE, TOWNSHIP NO. 2, RANGE 10, CONNECTICUT FIRE LANDS: AN EARLY OHIO PLANNED COMMUNITY

BY CARL FEISS

It is the hope of every historian of early American town planning to have time to write the definitive story of the New England green. No one has yet done more than skirt the edges of what is a monumental task of identifying the sources and characteristics of influence of the New England green and the extent of its influence. Also the town squares of Central Pennsylvania (the "Dutch" areas), and finally the tiny monumentalities of the Virginia courthouse groups require a similar scrutiny. To write a planning vignette of any early 19th century Ohio town is to base assumptions on hypothesis, knowing full well that further study of the New England green, of the early 19th century Pennsylvania towns, and of Virginia architectural groupings could enlighten a cloudy history of the planned colonization of the Ohio lands. For wherever the settlers finally settled, they took their Asher Benjamins, Edward Shaws, Lafevers and Langleys from the carpet- or saddlebags, and built their houses and meeting houses and courthouses usually in accordance with a town plan. Not always, but usually. Cleveland, Elyria, Copley, Hudson, Tallmadge, Streetsboro, Twinsburg, etc.—the Western Reserve is full of these planned settlements, a few of which seem hardly to have noticed the passing of the one hundred or more years since they were laid out.

Tallmadge, in Portage County, in Township No. 2, Range 10, of the Fire Lands of the Connecticut Western

Reserve, has been chosen as a sample planned Ohio town for this article. Tallmadge has been selected, not because it is typical of the early planned towns of Ohio, but because it is unique. Also, because to architectural historians its well-known Congregational Church will serve as adequate identification.

In giving the history and plan of Tallmadge I must give full credit to Frederick Stevenson, my collaborator on an unpublished manuscript, "The Planned Community, a North American Heritage." Mr. Stevenson visited Tallmadge in July 1939 and measured and photographed the town center. He also spent considerable time going through the archives of various historical societies and source books on the Connecticut Western Reserve. As a native of the Reserve myself, I have long been familiar with Tallmadge, and I hope that between us, with Mr. Stevenson's carefully collected facts, justice will be done to a forgotten planned community. The full story we hope will be published someday in our chapter on the Connecticut Western Reserve.

I. T. Frary says in *Early Homes of Ohio* the following: "The [Congregational] Church at Tallmadge is probably the finest of the early Ohio churches, and compares favorably with all but the best examples in New England."

Frary's title is deceptive, as everybody knows, as his book is a valuable contribution to and commentary on our knowledge of the history and the architecture of a wide variety of structures, including churches and public buildings. However, Frary curiously omits mention of purpose of the town and its unique character, stating only that Colonel Lemuel Porter, coming from Waterbury, Connecticut, chose Tallmadge "because of its religious atmosphere" to be his western home. Since Porter drew the timber for the church to the village green on Monday, Dec. 24, 1821, he must be considered a parvenu on the scene. The fact remains that the town was laid out in 1806 and much of the special quality of the church can be ascribed to its location—a location which I am assuming was one of the major purposes of the original town design. The basis for this assumption should be apparent as we describe the plan and its history.

Under the Act of 1796 for the distribution of public lands in the Connecticut Western Reserve, the Brace Company of Connecticut, which had drawn Township 2, Range 10, assigned a part of their interest to a Benjamin Tallmadge of Litchfield and an Ephraim Starr of Goshen. In 1806 a missionary named David Bacon acquired the entire interest in the township, some 16,000 acres, for \$1.50 per acre. The year prior to braving the Ohio wilderness with his wife, son and two daughters, Bacon employed Seth Ensign, surveyor, to subdivide the township into sixteen large lots of one and a quarter miles square. The township, occupying a slightly rolling, fertile plain just east of the gorge of the Cuyahoga River, is approximately five miles on a side. I am not sure whose idea it was, Bacon's or Ensign's, but

diagonals were drawn from each corner of the township, and at their meeting in the center of the township a seven-and-a-half-acre public square was established. The scale of this design challenges L'Enfant, the planners of Indianapolis or Detroit. In its use of diagonals as a simple device for easy communication within a large rural community, the plan is unique in the layout of the Fire Lands. For the specific purpose of devout Mr. Bacon, they served also to focus on the religious center of the village of Tallmadge set upon the public square at the Township's mathematical center.

The Square, a focus for eight roads, resembles some of the greens in Connecticut and eastern Massachusetts. The free spacing of the houses in a hollow rectangle serves to let the light into the green and it also permits the townsfolk to look between the houses out into the countryside. The lot lay-outs suggest that the green itself may have been a rectangle without the formality of a circular road around the church and Town House.

At first church meetings were held in houses and barns until the Academy Building was completed in 1815. This was intended to serve both as school and place of religious meeting and was built on the site of the present church on the Square. A township library was formed in 1813 and soon afterwards a Lyceum or debating society. A post office was built on the Square in 1814. By the end of 1819 the Lyceum could no longer hold the church congregation. But David Bacon had lost his lands long, long before. In 1812 the unsold lots had reverted to the original proprietors, Mr. Bacon had returned east and died broken by his failure in 1814. He was never to see the lovely church erected by Colonel Porter, who began the church in 1821 and completed it in 1825.

Bacon's original idea was to provide small, non-farm lots around the town square to be used for the homes of mechanics and professional men who would locate at the town center. He seemed to have had a clear picture of a religious and artisan's center surrounded by rural acreage which was part of the town's as well as the township's design.

The Hon. E. N. Sill remarked in 1857 at the 50th anniversary of the founding of Tallmadge, "Slight as the relation may appear to a hasty observer, his [Bacon's] plan of the township, which may well be termed a model, has undoubtedly produced a marked, abiding, and beneficial effect upon the character of its inhabitants. . . ."

Tallmadge was a failure as a Utopia, but it succeeded where many others failed in leaving a record of human dignity. And until it is swallowed up, as it may well be, in the cheap subdivisions of eastern suburban Akron, it will retain the vestigial and haunting charm which age of buildings, good design and simple elegance can give.

In 1791 the Federal government was back in Philadelphia after a brief sojourn in New York and the two cities were frantically competing to become the permanent capital. In both of them great houses were built for use of the President, who, in the end, did not use either one. Our colleague Dennis Kurjack, National Park Service historian, has worked through a great mass of contemporary documents in the Harrisburg archives and we are happy to include here some of his notes on the Philadelphia project.

According to Mr. Kurjack, the Pennsylvania General Assembly passed an enabling act on September 30, 1791, for building a mansion. Special commissioners were appointed in October, and a site on South Ninth Street, Philadelphia, was purchased in November. On May 10, 1792 the cornerstone was laid and the "raising supper," with 180 persons present, was given December 1. Construction proceeded through several financial crises and on March 3, 1797, after about \$100,000 had been spent, the mansion was declared "nearly completed" and offered to President-elect John Adams, who did not take it.

By the year 1800 it had become evident that the President was not going to live in the house and it was purchased by the trustees of the University of Pennsylvania. The problems of adapting it to the purposes of that institution are discussed in a long report by B. Henry Latrobe, architect, dated December 29, 1800. (Note: This report, printed by Zachariah Poulson, Jr., as a 14-page pamphlet, may be found in the University's Archives, *University Papers, Vol. XIII.*) The ill-starred mansion was demolished in 1829 when the new medical school of the University designed by William Strickland was built on the site.

WHO DESIGNED THE "PRESIDENT'S HOUSE?"

BY DENNIS C. KURJACK

Although a wealth of manuscript and published source material is available to students of almost every phase of the subject, it is a curious fact that we do not know who planned or designed the "President's House" in Philadelphia. Perhaps some reader of these lines may have the answer, and the writer would be most grateful to hear of it. Meanwhile, tentatively at least, a few inferences may be derived from the available evidence.

On October 11, 1791, at the direction of Governor Thomas Mifflin, the Secretary of the Commonwealth wrote a letter to "Major Enfant" (Pierre Charles L'Enfant, 1754-1825) then at Alexandria, Virginia, asking for "the benefits of his assistance in preparing a plan and requesting his early attention to the subject." Enclosed with the letter was a description of the ground at Ninth and Market Streets, selected as the site of the house for the accommodation of the President of the United States.¹ Nothing ap-

pears to have come of this request, however; at least L'Enfant's name does not occur again in any of the records relating to the President's House. Very probably he was much too occupied on the banks of the Potomac, planning the new Federal Capital.

Yet a plan was drawn. Isaac Weld, an Englishman who visited Philadelphia in 1795, wrote that "the original plan" of the building was drawn "by a private gentleman resident in the neighborhood of Philadelphia."² Who was this gentleman? It could have been L'Enfant. Reminiscent of that erratic genius, the building was on a lavish scale. Until contrary evidence comes to light, we may not rule out entirely the possibility that he did, after all, design the building.

As evidence that the designer and the builder were not the same person, we again cite Isaac Weld. He wrote that the original plan

was possessed, it is said, of no small share of merit but the Committee of citizens, that was appointed to take the plan into consideration, and to direct the building, conceiving that it could be improved upon, reversed the positions of the upper and lower stories, placing the latter at the top, so that the pilasters, with which it is ornamented, appear suspended in the air. The Committee also contrived, that the windows of the principal apartments, instead of opening into a spacious area in front of the house, as was designed at first, should face towards the confined back yards of the adjoining houses.³

The "Committee" referred to was the Commission appointed by Governor Mifflin on October 8, 1791 with full authority to contract for materials and to engage and pay "all necessary artists and workmen" for the purpose of erecting the building. It consisted of Colonel Francis Gurney, Richard Wells, and Jacob Hiltzheimer.⁴ It is known that Gurney and Wells went to New York sometime in 1792 "to examine the public buildings."⁵ It may be that the changes made in the original plan occurred to the Commissioners as a result of their sojourn in New York. Although the entry date in the journal is September 20, this trip must have occurred early in the year, for the site of the President's House was "regulated" on April 12, the cellar staked off on April 21, and the cornerstone laid on May 10.⁶ The Commissioners were present on each of these occasions.

Credit for actual construction goes to four master carpenters: Colonel William Williams, Joseph Rakestraw, John Smith, and Robert Allison—in the order of their appearance on the scene. All four were members of the Carpenters' Company.⁷

Colonel Williams appears to have been the principal "architect." He was actually the first to be engaged and one of the many vouchers bearing his name identifies him as "architect" instead of "master carpenter." A native of Philadelphia, he studied architecture "in its various



The President's House, Philadelphia, 1799. (*Drawn and Engraved by W. Birch & Son.*)

branches" in London. Returning to America in 1772, he advertised in the *Pennsylvania Packet* that "he proposes carrying on the business of House carpentry in the most useful and ornamental manner. . . . He also fits up shop fronts in the nicest manner. . . ." ⁸

In the 1790's he was perhaps the best master carpenter in Philadelphia. At least the Commissioners for the President's House thought so, for in a report to the Governor dated November 28, 1795, alluding to the State's attempt the year before to have the building completed on a contract basis, they wrote that Williams "was better qualified, to negotiate a contract, than any other person."⁹

Colonel Williams died in October, 1794. His associate, Joseph Rakestraw, died earlier that year. John Smith and Robert Allison succeeded them. To John Smith, probably, should go the major credit for completing the President's House. In a letter dated August 21, 1798, Governor Mifflin refers to him as the "architect."¹⁰ Moreover, a financial report of the Commissioners made in 1797 contains the following interesting entries:

Oct. 25, 1794—John Smith, assistant master carpenter

Nov. 8, 1794—John Smith, sole master carpenter

Dec. 24, 1794—Robert Allison, Joint master carpenter with J. Smith.¹¹

Finally, Jacob Hiltzheimer's *Diary* has this item for September 16, 1795 (page 219): "John Smith has twenty-three men at work on the circular stairs."

In passing, it would seem, then, that credit for the President's House is to be shared primarily by three men: the anonymous designer (L'Enfant?) of the original plans, Colonel Williams, and John Smith.

INDEPENDENCE NATIONAL HISTORICAL PARK PROJECT

1. *Pennsylvania Archives* (Ninth Series, Harrisburg, 1931), I, 242.
2. Isaac Weld, *Travels Through the States of North America . . . during the Years 1795, 1796, and 1797* (2 vols.; London, 1807), I, 10.
3. *Ibid.*
4. *Pennsylvania Archives* (Ninth Series), I, 239.
5. "Account of the Expenditures . . . granted by the Legislature for finishing the House for the Accommodation of the President of the United States" [November, 1797]; manuscript filed under "Public Improvements, Buildings at Philadelphia, President's House," in the Division of Public Records, Pennsylvania Historical and Museum Commission, Harrisburg. A copy of the file on the President's House on microfilm, is also available at the Independence National Historical Park Project.

6. Jacob Cox Parsons, ed., *Extracts from the Diary of Jacob Hiltzheimer, 1765-1798* (Philadelphia, 1893), pp. 175, 176.

7. *Pennsylvania Journal and Weekly Advertiser*, March 13 and April 7, 1790.

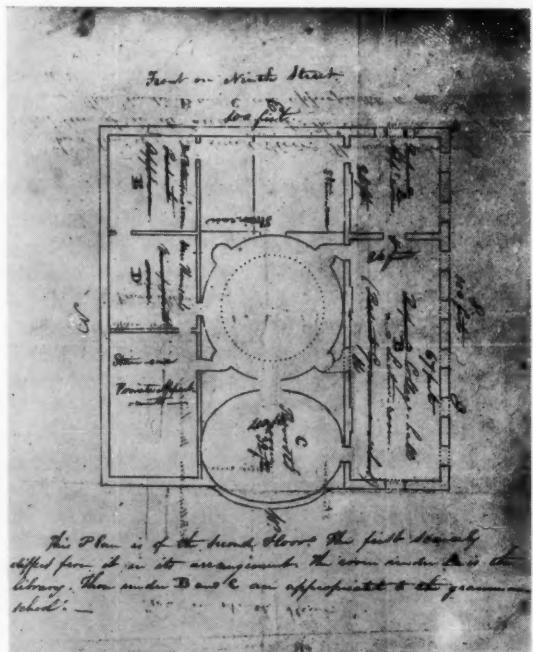
8. January 4, 1773.

9. "Report of the Commissioners appointed to Superintend the building of the House for the accommodation of the President of the United States," November 28, 1795. MS in the Division of Public Records.

10. Letter to John Smith, August 21, 1798, in "President's House Papers," Division of Public Records. Smith lived in the President's House as caretaker from March, 1797 to September, 1800 (*ibid.*; also, Governor M'Kean to John Smith, March 29, 1800, and Report of Commissioners, September 8, 1800, in *ibid.*).

11. Report of the Commissioners, to The Governor, dated November 22, 1797, on "Expenditures on the House for the Accommodation of the President of the United States under the two Grants," etc., covering the years 1794-1797. MS in Division of Public Records.

The President's House, second floor plan. (University of Pennsylvania Archives)



BOOKS

CARROLL L. V. MEEKS, *Editor*
Yale University.

Hugh Morrison, *Early American Architecture from the First Colonial Settlements to the National Period* (New York: Oxford University Press, 1952), 619 pp., 485 ill. \$12.50.

This scholarly, careful book answers a need which has long been felt by historians of American architecture. Not since Fiske Kimball's *Domestic Architecture of the American Colonies and of the Early Republic* appeared in 1922 has any serious work attempted to treat the early phases of American architecture in anything like a comprehensive way. Morrison not only does this but he also goes far beyond Kimball in the scope of his book. He treats all types of architectural activity: domestic, public, and ecclesiastical, not only in the English colonies of the eastern seaboard, but in the French and Spanish colonies as well. He makes excellent use of the specifically regional studies which have appeared during the last generation: Kubler on New Mexico, Waterman on the South, Wertenbaker on the Middle Colonies, Kelly and Downing on Connecticut and Rhode Island. In relation to these studies Mr. Morrison has acted not only as a compiler but as a synthesizer. He has brought them together in a way which can allow a general pattern to emerge, although whether a pattern of architectural form in America during this period does actually emerge clearly enough from Mr. Morrison's pages may be a matter for debate.

Something of this difficulty may arise from the scope of the work itself. Broad though it is, one may question whether for a synthesizing work of this type it does not stop too soon. The Spanish colonies are treated to 1848 and consequently present as fully rounded a picture of a coherently complete stylistic development as is possible in a book which, unfortunately but probably necessarily, omits reference to Mexican material. The English colonies, however, are treated in a time sequence governed precisely by their colonial status and the discussion of their architectural development is consequently cut off around 1780. In this division Mr. Morrison tacitly accepts time-worn practice in assigning to post-Revolutionary America first a "Federal" and then a "Greek Revival" period, these supposedly showing important differences from the "Georgian" of the pre-Revolutionary period. It may be argued that these divisions are not actually in accord with the larger pattern of architectural development in America. It may be felt that American architecture shows only two main divisions which can be isolated at this moment in time as having a beginning and an end: the first running from the seventeenth century to about 1840, the second

from 1840 to about 1917. During the first period America moves from a seventeenth-century medieval beginning directly into an eighteenth-century Provincial Baroque and from that into the general Romantic Classicism of early nineteenth-century Europe. In all this America can be seen as closely dependent upon European sources and as taking a provincial part in the concluding phases of Renaissance design. During the second period America absorbs the romantic-realistic, picturesque and "organic" revolution already initiated in Europe and goes on toward a larger architectural independence and the creation of a style which can now perhaps be given the adjective "American."

It is therefore important that these divisions be seen clearly, and one can only selfishly wish that Mr. Morrison, having boldly set himself a massive task, had set his sights a little higher. This would have made it unnecessary for him to cut off Thomas Jefferson before he had fairly begun, for example. It would also have made the book even more useful than it is at present as a text book (which is essentially its nature) for the first term of a two-term course in American architecture. Of assistance toward this end also, and of immense importance for American studies in general, might have been a broader attitude toward the development of Renaissance architecture in Europe, one which made use of the more recent studies of Mannerism and the Baroque. The latter is characterized several times as merely "theatrical" or "corrupt," while the former is never mentioned at all. Yet without a thorough study of Mannerism how can one understand Palladio? And without him how England, eighteenth-century America, Jefferson? It is important that American scholars make use of the best European material available, relegating to oblivion if possible such charts of "styles" as those which appear on pages 2 and 6.

With a more rounded attitude valuable contributions to terminology might have been effected, freed from the residue of rather meaningless antiquarianisms. Thus, "Colonial" for the seventeenth century might have become simply "Medieval" and in some cases, "Early Renaissance." "Georgian" for the eighteenth century might have become "Provincial Baroque," seen as exhibiting strong underlays of continuing Mannerism. In this way the specifically "American" visual characteristics of much eighteenth-century architecture in this country might have become clearer and these might have illuminated the period's poignant double relationship, on the one hand to a long and rich European tradition and on the other to a later, more fully American invention. This treatment might have made unnecessary Mr. Morrison's Chapter 17, "Toward a National Style," which is so sketchy as to be of limited usefulness.

The fact that Mr. Morrison's book can give rise to such speculations seems a measure of its importance. It attempts to synthesize a wide and important period in time, and

within its chosen limits is largely successful. It gathers together and copiously illustrates with plans, sections and photographs a mass of material otherwise available only in scattered works. The illustrations are beautifully chosen, well integrated with the text, but not too happily reproduced, especially considering the apparent quality of the original photographs. These were obviously chosen with the integrity and the view toward completeness which characterize Mr. Morrison's work as a whole.

VINCENT J. SCULLY, JR.
Yale University

Antoinette F. Downing and Vincent J. Scully, Jr., *The Architectural Heritage of Newport, Rhode Island, 1640-1915* (Cambridge, Mass.: Harvard University Press, 1952), x + 241 pp., 230 plates. \$18.50.

Three hundred years of Newport architecture have now been handsomely published in a form commensurate in size, scope and beauty with the artistic riches of the town. Recognition of the value of this community-supported achievement has recently been given to the authors by the Society of Architectural Historians which chose it for their 1952 book award.

The first eight chapters, comprising the first three parts, are devoted to Mrs. Downing's description of the best or historically most important of Newport's architecture, both extant and demolished, built before 1840. Mr. Scully has added a remarkable essay, augmented by an appropriate selection of plans and photographs, which clearly defines the exciting building enthusiasms of the middle and late nineteenth century architects. Fine as these two major divisions of the book are separately, they are written from such totally different points of view that they hardly belong between the same covers. Mrs. Downing's lovingly gathered, painstakingly accurate, carefully annotated work is the very opposite of Mr. Scully's brilliant, unannotated, subjective analysis of an ill-defined, unappreciated phase of nineteenth century architecture. The combination of these two efforts is only valid chronologically. There are no references in the text to the beautiful plates gathered at the back, so that it becomes necessary, after reading about the Redwood Library, for instance, to find the index reference to a plate number before locating the plate. The easy solution would have been to insert plate references in the margins of the text. The map of Newport attached to the back is helpful, but indicates only those buildings dated before 1830. Thus the handy guidebook quality is lost for the last one hundred years. And naturally this omission carries over to the supplementary key which is a factual description of each house marked on the map. Much of the material in the supplement is repeated in Mrs. Downing's text; but on the other hand, Mr. Scully's essay, rejecting footnotes as it does, might well have been amplified by similar data. More uniformity in

purpose and organization would have strengthened the book considerably. Although a corrigenda was added, there are still a disappointingly large number of editorial errors remaining. My casual search for them has uncovered more than twenty-five.

Mrs. Downing's tireless efforts in combing the early records, and in climbing through nearly every old house in Newport, have uncovered much new information and brought to light many almost unknown seventeenth and eighteenth century houses. Her contribution will make any further study of Newport before 1800, if one is needed, much easier and it will greatly assist those teachers and historians who wish to study the broader aspects of style in American architecture. Mr. Scully has attacked in an entirely new way the period hitherto referred to as "Victorian." He sees in it the generation of a new architecture and not just the final horrible moment in the battle of styles. His recognition and definition of what he calls the "stick style" and the "shingle style," wherein the seeds are sown which soon afterwards mature in the genius of F. L. Wright, is a major step towards re-evaluating this difficult period in architectural history.

PAUL F. NORTON
Penn State College

Rexford Newcomb, *Architecture in Old Kentucky* (Urbana: University of Illinois Press, 1953), 185 pp., 70 plates. \$12.50.

Dean Newcomb received the 1950 Society of Architectural Historians Book Award for his *Architecture of the Old Northwest Territory*. Only the Ohio River separates the Northwest Territory from Kentucky, so one can hardly think of these two books as anything but a pair. Research for the second volume was begun in 1925 and the author published a preliminary book of photographs and measured drawings in 1940. Natives of the state may recall an isolated house or two which they might wish had been included, but these instances will be rare. Together these books represent a monumental accomplishment in documentary effort.

One hopes that the Kentucky book will be widely disseminated within and without the state. Hitherto, the local tendency to associate particular homes with a family tradition or public buildings with the individual town or county has obscured a more comprehensive picture of the whole commonwealth. Dean Newcomb shows that the history of Kentucky and its architecture was both precipitate and remarkably enlightened from the Revolution to the Civil War. Between 1750 and 1860 the buildings ranged from the log cabin through a combined Georgian and Federal period and on into the Greek and Gothic Revivals, taking a detail here from Pennsylvania, something there from Maryland or North Carolina, but sticking in the main

to the themes of the parent state, Virginia. An accompanying discussion of painting, furniture, geography, geology, timber and racial stocks explains how the original stylistic influences were modified. This is a thorough study of the architectural aspect of a regional culture which crystallized rapidly, brilliantly and with a certain air of finality.

WALTER L. CREESE
University of Louisville

Karl Gruber, *Die Gestalt der Deutschen Stadt* (Munich: Verlag Georg D. W. Callwey, 1952), 200 pp., 151 ill. and 4 folding plates.

Karl Gruber's book, illustrated by over 100 of his own drawings, is a comprehensive history of the German town. Individual facts referring to specific local developments are integrated into a definite scheme, based on the never-ceasing effect of ancient tradition and on the growth of early medieval episcopal foundations. A typology of the whole development is established by a sequence of four drawings which show idealized views of the typical German town around 1200, around 1350, around 1550, and around 1750. The author approaches his task from a socio-historical angle, conceiving the town plan primarily as a document of changing sociological and economic conditions. In this connection the formative power of the individual burgher's house is more thoroughly analyzed and emphasized than in the usual surveys which deal almost exclusively with the influence and relationship of more representative and monumental buildings.

Purely aesthetic problems are not overlooked. Thus the contrast between the aesthetic effects of late Roman and High Baroque space organization on the one hand and of the medieval accumulation of masses on the other hand is strongly emphasized. The struggle between the freedom of the individual architectural unit and the discipline of comprehensive planning is clearly demonstrated.

Space does not allow the discussion of specific problems, as for instance, of Gruber's theory about the transition from the "absolute" to the "relative scale" in German architecture of the seventeenth century, and of his ideas concerning city planning in our time—some of the latter will seem rather provincial to the American reader. Gruber's compilation and interpretation of extensive local research and his condensation of many ultra-dogmatic theoretical analyses are so successful that the book may be considered as a supplement to the work of Lavedan.

PAUL ZUCKER
Cooper Union

Antonio Sancho Corbacho, *Arquitectura barroca sevillana del siglo XVIII* (Madrid: Consejo Superior de Investigaciones Científicas, 1952), 393 pp., 120 drawings, 387 half-tone plates, end-paper maps.

This huge volume is the most exhaustive study of any phase of Spanish Baroque architecture yet made and it appears at an opportune time, when the Andalusian school ranks high both for its own sake, and for those interested in Spanish-American sources. It will prove invaluable to every historian of European architecture. In Otto Schubert's general survey of the period (*Geschichte des Barock in Spanien*, Esslingen, 1908; Spanish edition, 1924), the few pages devoted to this material scarcely provide an introduction to the subject. Dr. Corbacho's book contains a large corpus of illustrative material, both photographs and drawings of floor plans, sections, details of capitals and ornament, etc. His extensive research in the notarial and ecclesiastical archives has added immeasurably to the limited sources published by Llaguno y Amírola and Ceán Bermudez.

The introductory chapter summarizes the general characteristics of Sevillian Baroque architecture, most noteworthy of which is the continuity of the mudéjar tradition in the use of brick as a building material, and of stucco and glazed tiles as decoration. Other regional features, such as the Islamic trefoil arch and the eminently Spanish mixtilinear arches in windows, doorways and patio, make the Andalusian style exotic as compared with the Castilian and Galician schools. The careers of major and minor architects are reconstructed. The leading figure in Seville itself was Leonardo de Figueroa, architect of the advanced late Baroque Jesuit church of San Luis, an edifice of central plan, decorated inside with giant spiral columns and on the façade with a rich overlay of stucco decoration, all of which add up to the ultimate expression of the Sevillian Baroque style.

Included in the religious architecture to which primary attention is given are such important centers as Jerez de la Frontera, Arcos de la Frontera, Carmona, Utrera, Marchena, and Ecija. Fabulous as these churches are, even more exceptional are the great palaces of Osuna, those of the wealthy wine merchants of Jerez de la Frontera and of the aristocrats of Ecija. Dr. Corbacho's study of the domestic architecture will be a revelation to most historians. No phase of Sevillian construction in the eighteenth century is omitted, neither the handsome bull ring nor the palatial tobacco factory.

An important contribution is made in the sections on retablos and on choir stalls, most of which have never been published before. The earliest certain use of the spiral column in Spanish retablos is assigned to the destroyed high altar (1630–1636) of the Cartuja of Jerez de la Frontera. New light is also thrown upon the origins of the *estípite* and the early career of Jerónimo Balbás.

HAROLD E. WETHEY
University of Michigan

BOOKS RECEIVED

Richard H. Howland and Eleanor P. Spencer, *The Architecture of Baltimore* (Baltimore: The Johns Hopkins Press, 1953). \$7.50.

Victor Hammer, *A Theory of Architecture* (New York: Wittenborn-Schultz, Inc., 1952). \$4.80.

Harold Donaldson Eberlein and Cortlandt Van Dyke Hubbard, *American Georgian Architecture* (Bloomington: Indiana University Press, 1952). \$7.50.

Francisco Aguilera, editor, *Handbook of Latin American Studies*, No. 15 (Gainesville: University of Florida Press, 1952). \$7.50.

SAH NEWS

ILLINOIS HONORS RICKER

The University of Illinois Department of Architecture recently celebrated the eightieth anniversary of the graduation of its own first graduate and the first collegiate graduate in architecture in the United States, Nathan Clifford Ricker (1843-1924). The occasion was marked

by an exhibition of Dr. Ricker's work, a student design problem in his honor, and an anniversary program.

CORNELL LANDSCAPE FELLOWSHIP

Cornell University announces the granting in the fall of 1953 of the Francke Huntington Bosworth memorial fellowship in landscape architecture with a stipend of one thousand dollars available to graduates of an accredited school of architecture or landscape architecture.

ANTIQUES ON THE NATIONAL TRUST

The editors of *Antiques* magazine, very much concerned with the preservation of historic buildings, are running an article in their May issue by the Earl of Rosse on the history and operations of the British National Trust.

THE AUGUST TOUR

Newport, Rhode Island, will be visited on the society's 1953 August tour, it was announced at the annual meeting. On the weekend of August 15-16 members and their guests will meet in Newport, a city particularly rich in architectural monuments of three centuries, for the third annual architectural field-trip. Further announcement will be made by mail.

The

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